SHAKESPEARE'S

ANTONY AND CLEOPATRA

Containing :

General Introduction, Introduction, Text, Paraphrase,
Notes, Explanations, etc.

CONTENTS

GENERAL INTRODUTION

History of the Elizabethan Drama

The story of the birth and early development of English drama is rather complicated, if traced in all its details. But the various [illegible] ch it passed can be clearly followed. [illegible] is no drama in English literature. [illegible] bulk of Old English writings is overshadowed by the influence of Latin Christianity. The Latin Church has always feared the powerful appeal that drama will make to the eye and ear—an appeal to the senses being a direct challenge to its spiritual authority Since the decadence of the pagan drama of Rome, the Church has done nothing to encourage the stage. But strangely enough the Mass in Latin Christianity is in reality a sacred drama—and contained at any rate dramatic possibilities. Thus, under the shadow of the Church the drama is to rise again phoenix-like from its ashes

First, on the continent as early as the tenth century, the clergy requisitioned the most elementary kind of dramatic representation—a short of *tableau*—to bring home to the spectators the simple truths of Christianity. From the continent it passed over to England with Normans. To this source may be traced the origin of both Miracle plays and Moralities. A distinction is made between *Miracles* and *Mysteries* The Miracles are plays dealing with incidents in the lives of Saints and Martyrs. The mysteries are stories taken from the Scripture narrative. The Church services at Easter and Christmas, and particularly the responses in which the clergy and choristers took part, first showed the possibility of the dramatic representation of the truths of [illegible] nents in the direction had been [illegible] tus and Terence were studied and [illegible] Hrotsvitha, abbess of the Benedictine convent in Grandersleim (Eastphalia), wrote in the tenth century six Latin plays modelled on the comedies of Terence

The earliest extant [illegible] probably by an Englishman, [illegible] the time of Stephen They [illegible] Not until the next century plays began to be written in the vernacular But a lost Miracle on the subject of St Katherine is referred to, and its performance might have taken place towards the end of the eleventh century. It was the work of a certain Geoffrey, settled at Denstable In the latter half of the twelfth century, these performances had become quite common

The important point that should be noted is that the earliest dramatic performances arose in the connection with the Church

ritual, and were celebrated within the Church itself. The plays were written by the clerics and presented by the clerics. But for reasons which are stated below they gradually passed out of the hands of the clergy into those of the laity, from the Church into the churchyard and then into the street. Now first as the plays began to be popular, the over-crowding of the spectators led to the desecration of the graveyards. Secondly, the comic element and horse-play began to predominate over the religious element, and the clergy who took part in the performances, began to feel scandalized. Thirdly the trade-guilds started celebrating the feasts of their patron saints and began to perform mysteries on the occasion.

Outside the church, these plays were represented upon what were called pageants *i. e.* movable platforms, which were steered round the town, halting at different stations where the perpormance was repeated. The Council of Vienne in 1311 revived the feast of Corpus Christi, which had been instituted by Pope Urban IV, in 1264. This festival, falling usually in June was observed by trade-guilds as a public holiday; it was also absorbed into the dramatic *representations* of the day. The Christmas and Easter scenes, which were the original repertory, were now expanded until a complete cycle was formed, starting from the Creation and Fall of Man, dealing with the principal events in the life of Christ and terminating with the Judgement. Four such cycles have been preserved—the York Towneley, Chester, and Conventry plays.

The York cycle numbers forty-eight plays and dates from the middle of the fourteenth century. To different guilds were assigned different sets of plays :—

1. *Barkers*—(*i. e.*, Tanners), 'The Creation, Fall of Lucifer'. 2. *Plasters*—'The Creation of the Fifth Day.' 3. *Cardmakers*—'God Creates Adam and Eve.' 4. *Fullers*—'Adam and Eve in the Garden of Eden'. 5. *Coopers*—'Man's Disobedience and Fall'. 6. *Armourers*—'Adam and Eve driven from Eden'. 7. *Glovers*—'Sacrifice of Cain and Abel'. 8. *Shipwrights*—'Building of the Ark', *Fishers and Mariners*—'Noah and the Flood'. 10. *Parchmaners and Bookbinders*—'Abraham's Sacrifice'. 11. *Hosier*—'The Israelites in Egypt, the Ten plagues, and Passage of the Red Sea'. 12. *Spicers*—'Annunciation and Visit of Elizabeth to Mary'. And so on.

The Towneley or Wakefield cycle belongs to about the samd date. They are thirty-two in number, and five of them correspon e to five in the York cycle. The comic and realistic element is mo e highly developed in these plays. A typical example is the farcical episode in the scene of the visit of the shepherds to Bethlehem—and wesfind how a certain Mak puts the simple shepherds to sleep by using a pell, steals a sheep and passes it off as a baby to which his wife Gyll has lately given birth, and that when Mak's fraud is discovered and commotion follows, an angel appears singing 'Gloria in Excelsis'.

The Chester plays are twenty-five in number. They were acted at Whitsuntide instead of Corpus Christi. The Chester plays more

than any other cycles kept the object of religious instruction steadily in view. The Coventry cycle numbers forty-two plays. They are connected with Coventry by a doubtful tradition, and they were performed by a company of strolling players. Abstract personifications are introduced in the Coventry plays ; so there are such characters as Veritas Misericordia, Justiyia, Pax, etc. The Coventry plays are evidently of a later date, and the feature of abstract personifications links the cycle with the earlier Moralities

These plays continued to be performed till the close of the sixteenth century. The last performance of the York plays was in 1579 We have mentioned the pageants above The pageants may be described as a moving play-house. It was a high scaffold with two rooms, a higher and a lower, upon four wheels The lower room served as the green room and the higher served as a stage, being all open on the top, so that spectators might hear and see everything. They played all along the street Thus, they began first at the Abbey gates, and when the first pageant was played, it was wheeled to the High Cross before the Mayor, and so to every street. So every street had a pageant playing before it at one time, till all the pageants appointed for the day had been played At the end of the performance all the pageants in different streets assembled

The exact relation of the *Miracles* to the Shakespearean drama has been thus stated by Courthope, 'They prepared the ground in the first place, by spreadin [illegible]
the people ; in the second [illegible]
of the Scriptural scenes, fo [illegible]
and in the third place, by importing into the representations foreign materials and characters, which led to the invention of the plots beyond the range of Scripture invention These early dramatists, too furnished the hints for all the nameless, generic character which figures so prominently in Shakespeare's plays His First and Second Citizens, Carriers, Gentlemen, and Soldiers have all of them prototype in the pageants of the craftsmen and from the familiar talk by which the actors helped the townfolk to realise the Scripture narrative was generalised the style made classical in the mouths of Bottom, Dogberry, and Falstaff' There were other elements too, which influenced the later history of the drama—the pathetic situations in the scene between Abraham and Issac and in the story of Christ ; the comic element in the character of Lucifer, developing later into the colour, the undramatic character of the bombastic Herod ; the pastoral element in the scene of the annunciation to the shepherds, etc.

The Morality plays represent the intermediate stage between the miracle play and the true drama The Coventry cycle first introduced, as we have noted above, allegorical characters The Moralities develop on this line. The oldest morality play in England semes to have been what is called a *Pater noster* play, one of a cycle of seven plays, based upon the assumption that each of the seven clauses of the Lord's Prayer is directed against one of the seven

y Sins. The play was performed at York, probably in the
eenth century, and a guild was formed to ensure the regular
ormance of this cycle.

Of the moralities of the fifteenth century, we have two exam-
—*Pride of Life* and *Castle of Perseverance*. In general interest
l dramatic power the moralities fall far below the miracles. But
ere were advances in other respects. The miracles—drew their
emes from the Scripture narrative, and, therefore, had ready-made
ots. But the writers of moralities had to invent a plot, and try
very ingenuity of construction to create interest, there being other-
wise none in the allegorical characters themselves. Every possible
source was used to make the shows interesting. Scene-painting, of
course, of an elementary kind, was attended to, and dramatic 'pro-
perties' were freely introduced. A distinct advance was made
towards unity of construction by grouping the incidents of the play
round a central figure. In the attempt to individualize allegorical
characters, some real characters were depicted under moral nicknames.
The barrier was finally broken when actual historical or cotempora-
neous people were substituted for abstract virtues and vices—and so
in the form and substance of true drama already appear.

The miracle plays are not of great literery value. Thus, much
of importance attaches to them—the popularized the desire for drama-
tic representation and especially by the intermingling of the comic
element with the tragic, prepared the way for the romantic plays of
Shakespeare. The morality plays are more important in this respect.
They appear first in the fifteenth century. They gradually develop
into didactic interludes and other dramatic compositions. The
advanced the dramatic art by making for individuality of characteriz
tion and realism of dialogue.

The next stage in the development of drama is the *interlud*
The interlude differs from a morality in dealing with secular a
comic subjects, and may be said to anticipate the early form of come
With the performance of the interludes is connected an impor
feature of the Elizabethan drama. The interludes were acted
household servants and retainers. This led to the custom, an
noblemen of wealth, of maintaining a band of more or less
trained actors. So in the later part of Elizabeth's reign, w
theartical companies, attached to noblemen e.g., the Earl of Leic
servants the Queen's players, and so on.

The Masque is another form of dramatic art, which rec
brief notice here. The masque seems to have been in its origin
a spectacle or pageant with a certain amount of pantomime
in. It has a dual character. Dancing and concerted mo
made it resemble, the modern ballet ; songs and dialogue
resemble the modern opera

In the development of English drama, we may tr
influences—(1) the native tradition ; (2) the Latin ; and
Italian. In many of the works of the later Elizabethans.

elements often blended The Mystery and the Miracle, the Morality and the Interlude represent the development of the native tradition From the later two develop the rough farce and chronicle play, partaking of the nature of them both. The later Elizabethan historical plays and the jesters and fools own much to this development. So far as the development of the Latin influence is concerned, Seneca was taken as model in tragedy ; Plautus and Terence supplied the hinterland suggestions for comedy. Even the comical or farcical elements of older plays owe something to Plautus and Terence. Udall first wrote a comedy, thoroughly English in plot, incident, tone and dialogue ; but followed th e classical principles of construction. The Italian influence is marked in tragedies like Gascoigne's *Jocasta* and Wheatsone's *Promos and Cassandra* and in comedy such as Gascoigne's *Supposes*.

We may note here some examples of the early form of drama. The interludes as we have pointed out above, discarded the abstract personifications of the Morality plays in favour of the living types. Heywood made this innovation, and he might have been influenced by the contemporary French *sotie* or *force*. The names of some of Heywood's interludes are *A Play of Love*, the *Four P's*, *John the Husband*, *Tyb the Wife*, *and Sir John the Priest*, and *A Merry Play between the Pardoner and the Friar, the Curate and the Neighbour Pratt* They are all more or less realistic sketches *The Four P's* will serve as a typical example It has but a single incident and more dialogue It is concerned with a dispute as to which of three of the P's (Poticary, Pardoner and Palmer) can tell the biggest lie, the fourth *P* (Pedlar) being appointed judge The Poticary begins by calling the Pedlar an honest man, but the Pedlar lets in pass, and bids them each tell (in the form of a narrative piece) a specimen lie The Poticary tells the story of a marvellous cure The Pardoner easily beats him by telling the story of the release of a woman's soul from hell, representing that the devil was too glad to get rid of the woman The Palmer expresses his marvel at the story of the Pardoner, and protests in good humoured sarcasm that he has never seen any one woman out of patience. He wins easily

Nicholas Udall is the author of the first regular English comedy, *Ralph Roister Doister* He followed Latin models. His play is divided into acts and scenes and is written in rhyming couplets ; the action is clearly developed, the dialogue is lively and the plot has some substance, and the *dramatis personae* are live characters *Grammer Garton's Needle*, traditionally attributed to Bishop John Still, but now assigned to William Stevenso disputes the claim of being the first English comedy with *Ralph Roister Doister* There is some fun in it All the fuss is made about Gammer Gurton's loss of a needle The action is rather farcical There is one noted drinking song in it—*Back and side go bare go bare*

The first English tragedy, *Gorboduc* or *Ferrex and Porrex* was written by Sackville and Norton, and played early in 1562 The plot is this · "Gorboduc, King of Britain, divided his realms in his life

time to his sons, Ferrex and Porrex. The sons, fell to dissention. The younger (Porrex) killed Ferrex. The mother (Videna), that more dearly loved the elder (Ferrex), for revenge killed the younger. The people, moved with the cruelty of the fact, rose in rebellion, and slew both father and mother. The nobility assembled, suppressed the rebels, and afterwards, for want of issue of the prince, whereby the succession of crowe became uncertain they fell to civil war, etc." The play is divided into acts and scenes, and written for the most part in stiff blank verse. There is a dumb show before each act, foreshadowing what is next to appear on the stage, add a chorus in rhyming verse, ends the act. The speeches are inordinately long. The atmosphere is one of unrelieved gloom. The only merit it possesses is the regularity of the plot and metre. The Latin models were followed in the tragedy as well as in the comedy. The comedy was founded upon Plautus ; the tragedy was founded upon Seneca. But in the subsquent developments of English drama the classical influence is to count far less than the native genius and tradition. The *Jocasta* of Gascoigne needs mention here. Like *Gorboduc* it followed the classical models, and was written in blank verse, and had a chorus after the act and a dumb-show before it. *Jocasta* was in itself an adaptation of Euripide's *Phoenessae*.

The later developments of English drama are to be traced through the work of the University Wits—scholars who were fostered under the atmosphere of either Oxford or Cambridge. Of the University Wits the following are the chief. George Peele of Oxford wrote *David* and *Bathsheba*, full of poetical beauties, and a court play, *The Arraigament of Paris*. Robert Greene of Cambridge and then of Oxford, led a dissipated life and wrote plays and numerous pamphlets ; his best play, being *Friar Bacon and Friar Bungay*, the Margaret of which is almost worthy of Shakespeare. He is chiefly remembered for his spiteful attack on Shakespeare in his pamphlet, *Groats worth of Wit* Thomas Lodge of Oxford wrote indifferent plays, with the exception of *The Looking Glass for London*, in which he collaborated with Greene From his prose novel *Rosalynde* Shakespeare borrowed the plot of *As You Like It*. John Lyly of Oxford is hardly important as a dramatist. As the inventor of *Euphuism* as set forth in his *Euphues the Anatomy of Wit* and *Euphues and His England* he had great influence on Shakespeare's development The bastard Euphuism is ridiculed in Shakespeare's *Love's Labour's Lost*, but genuine Euphuism is more truly illustrated in the tongue-fence between Benedick and Beatrice in *Much Ado About Nothing* Thomas Kyd lived and wrote as one of the set, though we are not sure that he was at either University. He produced two very popular plays *Ieronimo* and its sequel *The Spanish Tragedy* both alike full of blood curdling horrors and vulgar rant Yet here and there are passages of lofty poetry The most important of the whole group and one who influenced Shakespeare's development most was Christopher Marlowe of Cambridge. His chief plays are *Tamburlaine*, *Dr. Faustus*, *The Jew of Malta* and *Edward II*. Marlowe was Shakespeare's master. *Richard III* was inspired by Marlowe's example,

Richard II was influenced by Marlowe's *Edward II*. Marlowes' great merit lay in discovering and calling into life that blank verse which Shakespeare perfected. Marlowe, however, had no touch of humour and no sense of artistic proportion; in straining after the vast and awful, he sometimes degenerated into bombast. But a large proportion of his work has a force and poetic beauty, hardly surpassed by Shakespeare.

The work of the University Wits is thus summed up by Saintsbury, "In all we and the many-sided activity of the Shakespearean drama as it was to be, aprawling and struggling in a kind of swaddling clothes of which it cannot get rid, and which hamper and cripple its movements. In all, there is present a most extraordinary and unique rant and bombast of expression which reminds one of the shrieks and yells of a band of healthy boys just let out to play. The passages which (thanks to Pistol's incomparable quotations and parodies of them) are known to everyone, are scattered broadcast in their originals, and are evidently meant quite seriously throughout the work of these poets Side by side with this is another mania, foible of classical allusion The heathen gods and goddesses, the localities of Greeks and Roman poetry are put on the mouths of all the characters without the remotest attempt to consider propriety or relevance on the other hand, the merits, though less evenly distributed in degree, are equally constant in kind In Kyd, in Greene still more, in Peele more still, in Marlowe most of all, phrases and passages of blinding and dazzling poetry flash out of the mist of the bombast and the tedium

Shakespeare belonged not to the University group, but to the rival set of actor-playwrights. Of the actor playwrights who preceded Shakespeare, we know very little They worked in groups, not individually, for the benefit of their respective companies The work they contributed was the creation of drama, rather than of peotry. They made the characters and the plot develop each other, acting and reacting on each other as organic parts of a living whole, instead of using the plot as a peg on which to hang splendid speeches, or as in Marlowe's case, a mere background to throw out in lurid light the hero's all-devouring egotism

Of Shakespeare's contemporaries, four were especially connected with him by personalities or by the character of their work—Jonson, Chapman, Marston and Dekker Ben Jonson made his name, (through Shakespeare's good offices, it is said) by *Every man in his Humour* He wrote many plays, the chief being his two Roman [illegible] are deficient in human interest [illegible] ristic foibles of men and women [illegible] His plays thus exhibit every variety of wit, subtle character-analysis, and knowledge of the world. Jonson's genius was too unsympathetic to make him a perfect master of the drama. His *dramatis personae* do not come home to our hearts as Shakespeare's do. George Chapman was a close friend of Jonson's and partly resembled him both in personal character and

literary skill. His best comedy is *All Fools*, his best tragedy, *Busyd' Ambois*. His dramatic work is far inferior to Johnson's, except, in occasional passage. John Marston wrote several plays, the earliest and best being *Antonia and Mellida* ; his best comedy, though based upon an improbable and unpleasant plot, is *What You Will*. In spite of blood-curdling bombast there are fine passages in his plays. Thomas Dekker, rather a hack writer, did a large amount of dramatic work, chiefly in collaboration with others. He approaches Shakespeare far nearer than any of his contemporaries in pathos and in the delineation of womanhood.

Life in Elizabethan England

Two potent forces—the Renaissance and the Reformation—are to be reckoned with in estimating Elizabethan England. In England happily one was not opposed to the other—both the forces blended and co-operated. The Reformation in England tended to be *humanistic* and Renaissance was not divorced from morality, as it was in Italy. A great uplifting to the spirit was produced by these two movements. In the first place the medieval obsession with death and the other world was replaced by the very joy of living. Secondly, intellectual curiosity, quest for knowledge unbounded and unexplored became the keynote of the age. Marlowe's Tamburlaine well expressed the spirit of the age.

"Nature that fram'd us of four elements
Warring within our breasts for regiment,
Doth teach us all to have aspiring minds :
Our souls, whose facilities can comprehend
The wondrous architecture of the world,
And measure every wandering planet's course,
Still climbing after knowledge infinite,
And always moving as the restless spheres
Will us to wear ourselves and never rest."

A sense of the unlimited protentialities of man must have been engendered by the Renaissance, when we find Shakespeare writing :

"What a piece of work is man ! How noble in reason ?" How infinite in faculties, in form and moving ! How express and like a god the beauty of the world ! The paragon of animals !"

Believing in its own unlimited powers the man's soul was outquesting in both spiritual and material spheres. That is the meaning of the manifold energy and productivity of the Elizabethan age in music, poetry, drama, and not less in geographical discoveries and explorations. We might say that it was the spiritual fusion between the old and the new world that gave birth to the Renaissance—the old world of Greece and Rome, and the new world across the seas.

This is only one side of the picture. The Elizabethans lived in the full tide of life. Life and more life—and its aching joys and raptures held them fascinated. They aimed at draining the cup of life to the dregs. To exhaust all possibilities of life, material and spiritual, to enjoy all that life may yield, and to know all that life

may mean—this goal the Elizabethans set before them. They had very sound views about education No academic education would do for them. Education broad-based upon all the needs of human nature. Music on the one hand, proficiency in field sports on the other, were parts of that education. Education too was directed towards increasing the range and power of enjoyment and self-expression, increasing the pleasures of the cultivated senses as well as of the cultivated mind.

Love of pomp and pageantry was a characteristic of the age. Queen Elizabeth delighted in fine and magnificent clothes She [illegible] Gifts of fine [illegible] ppreciated. In [illegible] l this a topic of the day: " 't were good you turned four or five hundred acres of our best land into two or three trunks of apparel " Hentzner, a German who visited England in 1598, gives this picture of Queen Elizabeth going to Church on a Sunday. "That day she was dressed in white silk, bordered with pearls of the size of beans, and over it a mantle of black silk, shot with silver threads; her train was very long, the end of it borne by a marchioness; instead of a chain, she had an oblong collar of gold and jewels" Of pageants and processions people seemed to have had no end We have the description of the elaborate entertainments, given by the Earl of Leicester in honour of the Queen, at Kenilworth Castle As a boy Shakespeare might have witnessed the entertainments at Kenilworth In this pageant there was a Triton in the likeness of a mermaid, and Proteus sitting on a dolphin's back Within the body of this sham dolphin was hidden a band of musicians and, as usual, fireworks and rockets gave an additional glamour to the scene Perhaps Shakespeare alludes to this pageant in *A Midsummer Night's Dream*, II' ii

> "Once I sat upon a promontory,
> And heard a mermaid on a dolphin's back
> Uttering such dulcet and harmonious breath
> That the rude sea grew civil at her song,
> And certain stars shot madly from their spheres,
> To hear the sea-maid's music."

The age was distinctly and avowedly in fovour of physical enjoyment, which the growing wealth of England enabled to be realized William Harrison in his *Description of Britaine* (1567) has the following observation on the innovations that were brought about by the growing wealth of England

"There are old men yet dwelling in the village where I remain who have noted three things to be marvellously altered in England within their sound remembrance, and other three things too much increased. One is the multitude of chimneys lately erected whereas in their young days there were not above two or three, if so many, in most uplandish towns of the realm (the religious houses and manor places of their lords always expected, and peradventure some great personages, but each one made his fire against a reredos in the hall, where he dined and dressed his meat The second is the great

(although not general) amendment of lodging: for, said they, our fathers yea and we ourselves also have lain full oft upon straw pallets on rough mats covered only with a sheet under coverlets made of dogswain or hopharlots (I use their own terms) and a good round log under their heads instead of a bolster or pillow......pillows (said they) were thought meet only for women in childbed ...The third thing they tell of is the exchange of vessels, as of treene (wooden) platters into powter, and wooden spoons into silver or tin." New houses and new inns sprang up everywhere in the land. Visitors from foreign countries noted the prodigality of England in diet. Harrison says that many strange herbs, plants and annual fruits were daily brought into England from the Indies, the American colonies, Taprobane, Canary Isles and all parts of the world. The nobility of England, who employed French and foreign cooks, fed upon variety of dishes, preparations of different kinds of meat, beef, mutton, veal, lamb, kid, pork, cony, capon, pig; etc., and of different kinds of fish and wild fowl.

Naval fights and naval enterprises and colonizations provided stirring times of which records have been left in Richard Hakluyt's book *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation*. Piratical activities, often of the most daring and reckless kind, formed the principal part of the naval expeditions. But apart from these organized voyages, single individuals sometimes undertook extensive journeys, not only through Europe, but into the remote East. Echoes of the far-sounding adventures occur in the literature of the time. Shakespeare makes Othello narrate his adventures to Desdemona, the best art, perhaps, of capturing the fancy of a young girl in those days. In *The Tempest* there is an allusion to the popular practice of travellers, in those days, of leaving their money with a merchant on condition that he might keep it if they failed to return but must pay fivefold if they safely returned. Shakespeare's phrase, "putters out of five for one," has made this practice familiar to the reader.

Travelling was also a part of education. For example, it was an ambition of the educated young Englishmen to visit Italy, the home of the Renaissance. Shakespeare in his days must have personally met many who had returned from Italy. His unerring touch in the description of Italian scenery and atmosphere—and even of minor details regarding such can be accounted for by his acquaintance with such travellers. The educated Elizabethans could speak several languages. Apart from classical learning which was diligently pursued many in the course of their travels picked up French and Italian, and paraded their bits of learning. Thomas Wilson in his *System of Rhetoric* writes, "Some far-journeyed gentlemen, at their return home, like as they love to go in foreign apparel, so they will powder their talk with over-sea language He that cometh lately out of France will talk French—English and never blush at the matter. Another chops in with English Italianated, and applieth the Italian phrase to our English speaking." Similarly, Ascham in his *Schoolmaster* speaks

of the English Italianate as a devil incarnate, one who has adopted the vices of Italy and abandoned the virtues of his own country. Board-based education, supplemented by travels, should have liberalized the mind and abolished superstitions and barbarous practice. But it did nothing of the kind. The existence of witches exercised a tyrannic spell upon the imagination of the Elizabethans. The Statute against Witches was passed in the very year of Shakespeare's birth, and stringently enforced in Elizabeth's reign, and re-enacted with severer penalties in the first year of James I The penal code of the Elizabethan age was most brutal "Whippings, hangings, burnings, drownings, disembowellings, and mutilations were as common and apparently as attractive as bear-baiting and cock-fights. Carcasses on gibbets, traitors' heads on spikes living felons with mutilated hands and ears must have made the counterfeit horrors of *Titus Andronicus* more amusing than painful to the average play-goer. Whipping was the mildest of punishments on shipboard. It seems to have been a superstition that to avert misfortunes the ship-boys should be regularly whipped whether or not they deserved it, a sacrifice to the malignant fates Children were unmercifully beaten alike by their parents and teachers ; even a girl of royal blood and a model child, Lady, Jane Grey, was cruelly punished, as Ascham relates, for the slightest fault."

Glimpses into the condition of the common folk in the Elizabethan era few and far between in the chronicles of the time Harrison admits the superiority of the English husbandmen and artisans He describes the skilful craftsmanship of the builders , the excellence of the fruits and vegetables grown by the gardeners , and the good breed of English cattle sheep Trevelyan writes, "In the country town and villages where the industry as well as the agriculture of the country was carried on a considerable proportion of the inhabitants were trained craftsmen Apprenticeship was the key to the new national life almost as much as villainage had been to the old The apprentice system was no longer [illegible]
enforcement, but was controlled on [illegible]
for town and country by Elizabeth [illegible]
remained in force with little modification for over two hundred years No man could set up as master or as workman till he had served his seven years apprenticeship In that way the youth of the country obtained technical education and social discipline that went some way to compensate for the unfelt want of a universal system of school education. Youth was under control of a master, in some cases until the age of twenty-four "

Traders and lawyers seemed to have had the best time of it Harrison writes, "All the wealth of the land doth flow unto our common lawyers, of whom some one having practised little above 13 or 14 years, is able to buy a purchase of so many one thousand pounds which argueth that they wax rich apace, and will be richer if their clients, become not the more wise and wary hereafter The Elizabethans, it appears, were as ready to go to law as they were

ready to fight. Shakespeare's knowledge of legal phrases and legal terminology cannot be anything but remarkable it this fact is remembered. The point was that the rich get richer and the poor got poorer. There was unemployment on the country-side in those days through the problem was not so acute as it is at present. Owing to unemployment there was a growing number of landless and masterless men, sturdy beggars, thieves, and highwaymen who infested the common highways and made travelling unsafe. The Gadshill robbery in *Henry IV* is but a burlesque of the actual happenings in those days. The unemployed drifted mostly to London. They were chiefly soldiers and sailors disbanded from the wars in Ireland and the Low Countries refugees and outlaws from abroad : and they were armed with some kind of weapon from the primitive cudgel to the latest rapier. The street quarrels of the Capulets and Montagues in *Romeo and Juliet* were likely to be a reproduction of scenes that Shakespeare had witnessed in the streets of London.

The Elizabethans had but a poor idea of sanitation. Travelyan writes, "Washing of clothes and persons was much neglected especially in winter. Conveniencces, which we consider necessities did not exist. The death-rate even in upper class families was very heavy, and the poor only expected a slender proportion of their numerous progeny to servive. Medicine was in its infancy." London was frequently in the grip of epidemics. It was twice ravaged by plague in Shakespeare's lifetime. Consumption was quite common : small-pox commoner still ; in the low-lying areas ague raged from year to year. "It is hard for us to realize that the abounding vitality and buoyancy of spirit which so amazes us in the Elizabethans coexisted with a state of public health in which disease almost unchecked scourged rich and poor alike."

LIFE OF SHAKESPEARE

Shakespeare at Stratford

The following entry in the register of baptisms is relied upon in fixing Shakespeare's birth approximately : "1564, April 26, Gulielmus Filius Johannes Shakespeare."

(William son (of) John Shakespeare)

The practice was to baptize the child within a few days of its birth ; so 23rd April was fixed on as Shakespeare's birthday.

His birth-place was Stratford-on-Avon in Warwickshire, Round the town are more or less distant hills, and the view of it from the nearest, the Welcombe Hill, shows the town nestling in the broad valley.

His father, John Shakespeare appears to have been a glover. He was besides a corn-dealer or farmer, and trader in all kinds of agricultural produce William Shakespeare was the first son and third child of John Shakespeare, and of Mary Arden, daughter of a husbandman and landowner. John Shakespeare throve in worldly life till he rose to be Mayor of Stratford, and then its chief alderman,—and thus he claimed a coat of arms as a gentleman.

It is usually held that Shakespeare went to the free Stratford Grammar School at the age of seven and stayed there till he was fourteen or sixteen at the latest, when he picked up his "little Latin and less Greek." If his picture of the whining schoolboy, with his satchel and shining morning face, creeping like snail unwillingly to school be not impersonal, then we may suppose that Shakespeare was at some school, and had written from his personal experience. There are frequent reference to school-day's pranks in his plays. "The blessed sun of heaven prove a micher *(truant)*, and eat blackberries ?" (I *Henry* IV, II, iv). It is pleasing to the fancy to imagine that Shakespeare had his full quota of a schoolboy's experience and pranks. He must have gone bird's-nesting and joined in Mayday, Christmas, and New Year's games ; helped make hay, gone to harvest-homes and sheep shearings (*Winter's Tale*, IV, iii), fished (*Much Ado*, III, i) ran out with the harriers (*Venus and Adonis*, st 113-118), and loved a dog and horse (*Venus and Adonis*, st 44-52 ; *A Midsummer Night's Dream*, IV ; i ; *Richard* II, V v ; I *Henry* IV i, etc) as dearly as every boy in England did

Lately, Professor J D. Wilson (*The Essential Shakespeare*, p. 41) has questioned the Grammar School education of Shakespeare, and imagines that Shakespeare's father being an ardent Catholic, the boy might have received his education as a singing-boy in the service of some great Catholic nobleman, which explains how he became an actor

Now whether Shakespeare had any schooling or not, he seems to have had a keen and alert mind which amassed a rich store of learning, quaint and miscellaneous. Lowell writes, "What kind of culture Shakespeare had is uncertain , how much he had is disputed , that he had as much as he wanted, and of whatever kind he wanted, must be clear to whoever considers the questions "

John Shakespeare later appears to have fallen on evil days, and his son was consequently withdrawn from school What Shakespeare did after he had left school is uncertain, and must be left to the fancy of every reader. It is variously stated that he was for some time a schoolmaster in the country, that he was apprenticed to a butcher, that he was apprenticed to his father. All that we can be certain of is that he stayed for some time longer at Stratford, that he noted the many rural scenes around him, took stock of the wild flowers and the birds, and learnt much of the lore of dogs and horses which he displays in his works His frequent references to sports, hawking, coursing, and hunting, make us believe that he must have seen all of these frequently and probably have indulged in them personally

It is on record that Shakespeare at the age of eighteen was married to Anne Hathaway, his senior by eight years by special licence on November 28, 1582 and the issue of the marriage Susanna a daughter, was baptized on May 26, 1583 His twins—Hamnet and Judith were baptized on February 2, 1585 Thus, when he was hardly twenty-one he was burdened with three children and a wife eight years older than himself and it is suggested that he must have worried about them

Whether his marriage was a happy one must remain an open question. Shakespeare, of course, dwells on the evils of a woman wedding one younger than herself in *Twelfth Night*, II. iv, of the disdain and discord which grow through such in the compatible union in the *Tempest*, IV. i , of a wife's jealousy in the *Comedy of Errors*, V, i. But the inference must be left to every readers as it pleases him. J. D. Wilson asserts, "In any case—to nail one more slander to the counter—there is no ground whatever for imagining that his married life was an unhappy one, which is not the same thing as saying that he himself was a model husband."

His domestic entanglement might have been the reason for his abruptly leaving Stratford to seek his fortunes elsewhere. Tradition gives a different cause, that Shakespeare joined some wild young fellows in breaking into Sir Thomas Lucy's park at Charlecote, about three miles from Stratford, and stealing his deer, for which, and for writing an impossibly bad ballad against Sir Thomas, the latter so persecuted the poet that he had to leave Stratford. But it is all uncertain. It is however, generally supposed, though without any sure ground, that Shakespeare left Stratford in or about 1586. "The Queen's Players" paid a visit to Stratford in 1587. It is said by some that this was probably the turning-point in Shakespeare's life. At any rate, sooner or later, he felt his birth-town for London, and took the way to fame and fortune."

Shakespeare in London

The legend that Shakespeare, on his first appearance in London employed himself in holding horses' heads outside theatre doors, or worked in a printer's or lawyer's office, is now discredited. The earliest notice of Shakespeare in Landon occurs in 1592 in the death bed effusion of Robert Greene—*A Groatsworth of Wit bought with Million of Repentance*, in which Shakespeare is referred to as "an upstart crow, beautified with our feathers" and as "Johannes factorium". Henry Chettle, who edited Greene's pamphlet makes a nice apology to Shakespeare. It may be inferred from Greene's ill-natured allusion that Shakespeare must have been actively engaged in writing plays by 1592, that some at least of them were based upon the work of other men.

The playhouse with which tradition connects Shakespeare was called "The Theatre," and was built by a player and joiner, James Burbage in 1577, in the fields outside the City Walls, on the west of Bishopsgate Street, in Shoreditch. In 1598 it was pulled down and in 1599 rebuilt as "The Globe," on Bankside Southwark.

The records of Shakespeare's life and doings henceforth are fairly continuous. Not long after he found a patron in Henry Wriothesley, Earl of Southampton In 1596, he seems to have been well off enough to apply for a coat of arms. On August 11, 1596, Shakespeare's only son, Hamnet died, and was buried at Stratford. His son's death must have been a great blow to Shakespeare, wishing as he did to found a family. Now he seems to have been growing rich In 1597, he bought for £ 60 the largest house in his native

town, New Place, and later he made further investments in land in the neighbourhood. When "The Theatre" was rebuilt as the "Globe" Shakespeare was taken in as a partner—"a fellowship in a cry of players" (*Hamlet*, III. ii.) The admission as a partner into the profits of the *New Globe* marks definitely his success in London better than his purchase of New Place of Stratford.

In the beginning of the year 1601, Essex's rebellion broke out, and, for his share in it, Lord Southampton was imprisoned in the Tower whence he was not released until James I's accession in 1603 Shakespeare's fortunes thus suffered temporary eclipse On March 24, 1603, Queen Elizabeth died, and as Chettle complains, "the silver-tongued Melicent" (Shakespeare) did not "drop from his honied Muse one sable tear" On James' accession, Shakespeare's company, originally entitled "The Lord Chamberlain's company, originally entitled "The Lord Chamberlain's Servants" assumed the title of "The King's Players"

Shakespeare at Stratford again :

Shakespeare's life in London is an unbroken record of success and growing prosperity. "The rest of his story, so far as it can be read in the records, is one of continued good fortune. In the wordly sense, at least, Shakespeare had become, and remained till his death, a prosperous and wealthy man The numerous documentary references to him that have come down to us are mainly concerned with property bought, money used for in the courts, or his plays of which were acted or published"

In or about 1609, after the period of his great tragedies, Shakespeare is supposed to have left London for Stratford "There is nothing definite to fix the change to any one year but the internal evidence of his plays and sonnets, as well as the fact that he must, before he made his will, have sold or released to his partners all his interest in the Globe and Blackfriar's profits and in his plays, almost obliges us to conclude that his leaving town dates from 1609 or thereabouts" Since his retirement to Stratford he seems to have been once,suing for the recovery of his share in the tithes which he had bought in 1605, and to have purchased a house and a piece of ground near the Blackfriar's Theatre This Blackfriar's House was part of a large property belonging to the Bacon family, and when this was cut up and sold, Bacon's widow Anne (mother of the great Francis Bacon) retained the title deeds On April 26, 1615, Shakespeare associated himself with his fellow-buyers in a Bill of Complaint to recover the title-deeds, and the widow's heir, Matthew Bacon was ordered by the Lord Chancellor to bring the deeds to court

Having executed his will on March 25, Shakespeare died at New Place, on April 23, 1616, and was buried in the chancel of Stratford Church on the 25th. The only report as to the cause of his death is in the Diary, (printed in 1839) of the Rev. John W[illegible] who was appointed Vicar of Stratford in 1662, that "Shakes[illegible] Drayton, and Ben Jonson had a merie meeting, and it seems [illegible] too hard for Shakespeare died of a fever there contracted"

Chronology of Chief Incidents in Shakespeare's Life.

1564. April 26, Shakespeare baptized.

1571. At the age of seven, according to the custom of the time, Shakespeare's school-life probably began.

1575. Queen Elizabeth visited the Earl of Leicester at Kenilworth, Shakespeare's father might have taken him to witness the Kenillworth festivities (*Midsummer Night's Dream*, II, iii).

1578. Shakespeare left school. His father's fortunes at a low ebb.

1582. Shakespeare married Anne Hathaway.

1583. May 26, Shakespeare's daughter, Susanna, baptized.

1585. February 2, Shakespeare's twin children Hamnet and Judith, baptized.

1586. Shakespeare left Stratford.

1592. Shakespeare referred to in Greene's *Groatsworth of Wit.*

1593. *Venus and Adonis* published and dedicated to Southampton.

1594. *Titus Andronicus* acted by the Earl of Sessex's men.

1596. August 11. Shakespeare's son, Hamnet buried.

1597. May 4. Shakespeare bought New Place.

1598. Francis Mere's *Palladis Tamia* published, which contained a list of Shakespeare's plays up-to-date in a chronological order. Shakespeare acted in Ben Jonson's *Every Man in his Humour.*

1599. Shakespeare purchased shares in the *Globe.*

1601. Essex executed, and Southampton imprisoned. John Shakespeare buried.

1602. May 1. Shakespeare purchased one hundred and seven acres of arable land which he added to New Place.

1603. February 2. Shakespeare's company performed before the Queen at Richmond.

1604. March 15. Shakespeare took part in the procession on the occasion of James' entry.

1607. Susanna married John Hill.

1608. September 9. Sussana's mother buried. Shakespeare established himself at New Place.

1609. *Sonnets* published.

1613. *The Tempest* performed at the festivities in celebration of the marriage of Princess Elizabeth with the Elector Frederick. The *Globe* burnt down.

1716. January 25, Shakespeare made his will, not signed till March 25.
April 23. Died
April 25. Buried in the chancel of Stratford Church.

Chronology of Shakespeare's Plays

Evidence—External and Internal.

"Come Lammas-eve at night shall she be fourteen,
Susan and she—God rest all Christian souls :
Were of an age : well, Susan is with God :
She was too good for me : but, as I said,
On Lammas-eve at night shall she be fourteen :
That shall she, marry ; I remember it well.
'Tis since the earthquake now eleven years."

This gives either 1591 or 1593 for the date of the play.

For the rest of Shakespeare's plays, *i.e.*, twenty-six out of thirty-seven plays, we have to depend on the style and temper of the works. First we may take the evidence of metre. If we compare *The Comedy of Errors*, an earlier play, with *The Winter's Tale*, we may deduce the following results : In the *Errors* the *end-stopped* lines *i.e. lines* with a pause at the end are a marked feature but in the *Winter's Tale*, the lines are *run-on* (*i. e.*, the sense is carried from one line to the next) with a fair proportion of weak or light endings which help the process, and varied central pauses—thus the lines in the *Errors* are stiff and formal, while in the *Winter's Tale* they have the ease and freedom of natural talk. Further, in the *Errors*, lines are regular—five iambic feet, but in the *Winter's Tale* there is sometimes an extra or eleventh syllable or even a twelfth syllable. The results may be thus tabulated :

(*i*) Run-on lines in the *Errors* : I in 7·66.
The Winter's Tale I in 2·3
(*ii*) Extra-syllables in the *Errors : nil*
The Winter's Tale : I in 1·75.
(*iii*) Weak endings in the *Errors* : *nil*
The Winter's Tale : I in 4·2.

The proportion of rhyming lines is another test. *Love's Labour's Lost*, a very early play may be compared with the latest plays, *The Tempest* and *The Winter's Tale*.

Love's Labour's Lost...........1,028 rhyme, to 579 blank, or 1 to ·56.

The Tempest...........2 rhyme to 1,458 blanks or 1 to 779.

The Winter's Tale...........O rhyme, to 1,825 blank, or 1 to infinity.

So we may compare the proportion of *run-on* to end stopped lines in three of the earliest and latest plays :—

Earliest plays :—

Love's Labour's Lost......1 in 18·14.
The Comedy of Errors......1 in 10·7.
The Two Gentlemen of Verona......1 in 10.
Latest Plays :—
The Tempest......1 in 3.02.
Cymbeline......1 in 2·52.
The Winter's Tale......1 in 2·12.

Dowden, in his *Growth of Shakespeare's Mind and Art*, thus sums up the characteristics of Shakespeares early plays—(*i*) frequency

of rhyme in various arrangements ; (ii) recurrence of rhymed doggerel verse ; (*iii*) comparative infrequency of feminine or double ending, of weak ending, of unstopped line ; (iv) regular internal structure of the line ; (*v*) frequency of classical allusions ; (*vi*) frequency of puns and conceits ; (*vii*) wit and imagery drawn out in detail to the point of exhaustion ; (*viii*) clowns, who are, by comparison with the later comic characters, outstanding persons in the play, told off specially for clownage ; (*ix*) the presence of termagant or shrewish woman ; (*x*) soliloquies addressed rather to the audience (to explain the speaker's self) ; (*xi*) symmetry in the grouping of persons.

Now, proceeding from Shakespeare's early to later plays we can trace the changes in style and metre which marked the progress of Shakespeare's mind and spirit. He soon gave up the doggerel, the excessive word-play, the quip and crank of his early plays their puns conceits and occasional bombast ; he curbed his exuberant fancy by the control of the higher imagination and poetic creation ; he subdued the rhetoric of his historical plays ; he exchanged the playfulness of fancy, the verbal ingenuity the farce of the early plays for the death struggle of the passions, the terror of his tragedies, laying bare the inmost recesses of the human soul ; and then passed serene and tender, to the pastorals and romances of his later age

A Note on Folio and Quarto : The term *folio* is applied to a book the pages of which are formed by a sheet of paper folded once, and the term *quarto*, to a book the pages of which are formed by a sheet of paper folded twice All the plays of Shakespeare except *Pericles* were issued in Folio (known as the first Folio), in 1623 by his friends and fellow-actors, John Heminge and Henry Condell, and dedicated to the Earls of Pembroke and of Montgomery Only seventeen of Shakespeare's plays were printed in Quarto during his life-time. The first Folio is of great value, as it is, in some instances, more correct than quartos, and contains seventeen plays, of which no quarto editions exist. The second Folio appeared in 1632, the third in 1663–64, the fourth in 1685 Single plays appeared in Quarto form during Shakespeare's life-time and throughout a large part of the seventeenth century.

Classification of Shakespeare's Plays in the Folio of 1623

Histories
Henry VI
Richard III
Richard II
King John
Henry IV
Henry V
Henry VIII
Tragedies
Titus Andronicus
Romeo and Juliet
Julius Ceaser

(*Tragedies, contd.*)
Cymbeline
Timon of Athens
Comedies
Love's Labour's Lost
Comedy of Errors
Two Gentlemen of Verona
Midsummer Night's Dream
Merchant of Venice
Taming of the Shrew
Merry Wives of Windsor
Much ado about Nothing
As You Like It

Antony and Cleopatra

nlet
hello
ng Lear
Macbeth
ntony and Cleopatra
Coriolanus

Twelfth Night
All's Well that Ends Well
Measure for Measures
Troilus and Cressida
Winter's Tale
Tempest

Development of Shakespeare's Dramatic Art

FIRST PERIOD

The following plays belongs to the First Period (1587—1594 ?) *Love's Labour's Lost*, *The Comedy of Errors*, *Midsummer Night's Dream*, *Two Gentlemen of Verona*, *Romeo and Juliet* (with the poems of *Venus* and *Adonis* and *Lucrece*, and probably the Troilus part of *Troilus and Cressida*), *Richard II*, *1, 2, and 3, Henry VI* and *Richard III*.

In the first period, Shakespeare served his dramatic apprenticeship. In the earliest of his plays he shows an extraordinary facility in expression and a rare gift of phrasing which ever distinguished his work. But the verse from with the practice of rhyming and five rigid iambic feet did not make for appropriate dràmatic expression. Even when rhyme was not used, the verse seemed to be crude and strained.

The use of Blank Verse by Marlowe in *Tamburlaine* (1587) opened a new era in dramatic composition. The possibilities of blank verse were but partly revealed by Marlowe in his creation of glowing forms and gorgeous scenes, inspired by the stirring events and great stories of danger of discovery of Elizabethan days. Shakespeare saw his opportunity. From blank verse he draw music and colour—myriad toned and myriad-tinted. He could express through its medium the delicate beauty of a flower the most gentle and the most unruly of emotions, the sadness of the death-scene, the splend pageantry of state and arms.

In this striving towards freedom of expression, Shakespe first began to discard rhyme, and resort to such metrical devices *double endings*, *light and weak endings*. In *Love's Labour's L* there are only 9 double endings (*i. e.*) extra unaccented syllable the end of lines) but in *Richard III*, which ends the First Pe there are 570 double endings. In the plays of the first period ther only 17 light endings and 2 weak endings but in the later pl *Antony and Cleopatra* alone there are 71 light and 28 weak endi and they are ever on the increase in his later plays. A light e is a monosyllable at the end of a line, on which the voice can in reading and a weak ending is a monosyllable at the end of which, both in sense and pronunciation, is carried on to the ne *And* is a *light*, and *where* is a *weak* ending in the followin from *Coriolanus* III. ii.

"Which else would put you to your fortune, *and*
The hazard of much blood.
I would dissemble with any nature *where*

My fortunes and my friends at stake, required
I should do so in honour."

This external evidence apart, the plays of the First Period are linked together in plot and expression—they are mainly lyrical in character and are steeped in the gaiety of youth. In *Love's Labour's Lost*, Shakespeare ridicules contemporary mannerisms and affections, but the noteworthy fact is Shakespeare's use of *mistaken identity*, which is the source of so much fun in his early comedies and of symmetrical plot. The symmetrical plot and mistaken identity devices are employed again in the *Comedy of Errors, A Midsummer Night's Dream* and *Two Gentlemen of Verona*. Characters are not sufficiently individualized in the early plays *Richard III* is a one-character play, written under the shadow of Marlowe. *Richard II* has plenty of rhyme, quibbles and weak lines, matched by inconsistencies in the central figure ; its only relieving feature is its lyrical fervour. As regards the art of construction it may be noted that Shakespeare first intermingles themes in *A Midsummer Night's Dream* which develops into a plot with an under-plot in later plays ; but in *Romeo* and the two *Richards*, Shakespeare discovers and applies the principle of causing the action to revolve round, and depend upon, one or two central figures, of making character and not incident the source of the action—a principle which is fully carried out in his tragedies. We note also that there is an increasing command over materials displayed by Shakespeare, and an increasing insight into character and mind. The lyricism of Shakespeare's early plays comes to full flower in *Romeo* and in *The Two Gentlemen*. The poems *Venus* and *Lucrece* are the work of a student who is intoxicated with beauty —the beauty of the material universe as well as the beauty of mind and imagination

SECOND PERIOD

To the Second Period (1594 to 1601) belong *King John, The Merchant of Venice The Taming of the Shrew 1 and 2 Henry IV, Henry V, The Merry Wives of Windsor. Much Ado About Nothing, As You Like It, Twelfth Night, All's Well that Ends Well, and the Sonnets.*

In the Second Period the art of characterization is considerably advanced. First he touches on many different phases of life and presents a gallery of portraits The political plays (John) *Henry IV Henry V*) epitomize the great era of Elizabeth's reign, and embody her political insight and wisdom :

"Henry IV advises his son that foreign wars unite a nation and Henry V acts on that policy, the questions of Elizabeth's sovereignty, her right to the crown, are reflected in *John* and *Henry IV*, as are the Elizabethan necessity of preventing foreign intervention in national politics, and the principle that vexatious controversy concerning the right to rule might be, and was, less important than the duty of ruling strongly, wisely and well. Throughout is the plea for national unity ; throughout is the exultation of national strength.

pride of England, love of its green fields and its sea-bound shores, rejoicing in conquests, faith in its power, and hope for its future."

As illustrative of Shakespeare's insight into character, it may be pointed out that he shows wonderful knowledge of the Celtic temperament in these plays : Glendower in *I Henry IV*, credulous, superstitious, passionate, overruled in his contracts by prophecies : Gower in *2 Henry IV* Fluellen in *Henry V*, one who loves argument, quotes precedent, forgets names, likes literature, and is brave and hardy, and lastly Sir Hugh Evans in the *Marry Wives*, a most "vehement" man.

Secondly, Shakespeare shows rare skill and delicacy in drawing the women characters. Portia in the *Merchant of Venice* is the beginning of that succession of beautiful types of splendid womanhood whose watchwards is *devotion*, and whose beauty and purity touch their character with pathos in their struggles against fate, Portia foreshdows Helena, Ophelia. Isabella, Desdemona and Cordelia. Rosalind and Celia of *As You Like It* are of an ideal cast. Rosalind and Celia wandering wearily, with their devoted Touchstone, through the wild, wonderful ways of a strange forest ,remind one of Virgil's *Eclogues*, where love-lorn shepherds tell the story of their love-sorrow in metrical cadences. There is a less pleasent and more passionate note in *All's Well That Ends Well*.

The links that connect this period with the first may be noted : the magnificent lyrical outburst of *Romeo* is echoed in the *Merchant of Venice*, when Jessica, so like Juliet, and Lorenzo tells over again the story of their love ; Marlove's influence appears again in Shylock, and to Marlowe, Shakespeare pays a tribute in *As You Like It* :

"Dead shephered, now I find thy saw of might,

Whoever loved not at first sight ?"

Rosalind and Celia repeat in part the story of Julia and Silvia in the *Two Gentlemen*, and the device of mistaken identity, employed in the *Dream* and the *Errors* is used again in *Twelfth Night*. For *Venus* and *Lucrece* we have the "sugared" *Sonnets*—and the sonnets strike the note of gloom and despair which prelude the Third Period of foul-racking tragedies.

Lastly the *meterical advance* in the Second Period. The proportion of double endings increases from 8 per cent in the First Period to 11·2 per cent in the Second. Light and weak endings in the First Period are as rare as ·162 per cent ; in the Second Period they rise to ·359 per cent. The ratio between rhyme and blank verse in the First Period is as 1 : 33 ; in the Second Period it is only as 1 : 10·04.

THIRD PERIOD

To the Third Period (1601—1609) belong *Julius Caesar, Hamlet, Measure for Measure, Troilus and Cressida, Othello, Macbeth, King Lear, Antony and Cleopatra, Coriolanus, Timon of Athens*.

In the tragedies, Shakespeare deals with the problems of life and fate, evil-doing or error or excess followed by punishment, and also the wider net spread by evil, in which the innocent are often involved, with the suggestion of a dark power which crushes down the wicked and the innocent alike. As side-issues, there are the stings of ingratitude and treachery a *Motif* which is further worked out in his plays of the Fourth Period, with the crowning result of forgiveness and reconciliation.

In *Julius Caesar*, Caesar pays the penalty of ambition, and Bruths falls through error or want of judgment—and there is the suggestion of dark forces which man reckons without The strain of speculation in Brutus anticipates Hamlet and in Hamlet speculation usurps the place of action In *Hamlet* the bright and happy life of the young prince is darkened by the lust and ingratitude of his mother and eclipsed by the revelation of his ungrateful uncle's foul murder of his father. Of the dark forces that drag down the hero of Shakespeare's tragedy there is almost always an innocent woman victim ; so Ophelia in *Hamlet* *Measure for Measure* is a comedy [illegible] Against the gloom of lust and filth which touches his comedy [illegible] radiant as a star, the figure of the "enskyed and sainted" Isabella [illegible]

o. But in *Coriolanus* is struck the keynote to the plays of Fourth iod : "Thinkest thou it honourable for a noble man still to nember wrongs ?" In *Timon* there is real hardening of the soul of hero, not by crime, but by ingratitude. He cries, "I am *misan-ropos*, and hate mankind." And so he ends, "who, alive, all living en did hate."

Now the metrical advance. In the Second Period the double ndings are 11·2 per cent ; in the Third Period they increase to 2·08 per cent. In the Second period the light and weak endings re ·359 per cent ; in the Third Period they increase to 1·43 per cent. The ratio of rhyme to blank verse in the Second Period is as 1 : 10·04 ; in the Third Period it is as 1 : 25·8.

FOURTH PERIOD

To the Fourth period (1609 to 1613) belong *Pericles, The Tempest, Cymbeline, The Winter's Tale, Henry VIII*. Shakespeare passes from the storm and stress of the Third Period to "a great peacefulness of light," a harmony of earth and heaven. The new notes are the notes of mercy and forgiveness, reunion and reconciliation. Two features specially distinguish the plays of the Fourth Period.

First there is a tender touch about the woman. We may contrast the women of the Third Period with the women of the Fourth Period. Portia, the gentle wife of Brutus, is lost amid plots and assassinations. Ophelia is denied her love and is drowned. Isabella, sorely tried by temptations, barely escapes ruin. Desdemona is crushed by fate against which her simple and perfect womanhood cries out in vain. Poor Lady Macduff is deserted and murdered. Cordelia is disowned, banished from her father is wronged and slain. Chaste Octavia is wedded to Antony and deserted. Volumnia and Virgilia are made the instruments of that ruin which they sought to avert. Now that gracious tenderness environs the women of the Fourth Period : Thaisa and Marina, separated from Pericles, patient in adversity, are united at last and find happiness. Miranda, unaffected, unsophisticated, untainted by one ungenerous thought or impulse, tender, pitiful, openhearted, so different from the Stratford-type women of Period I, the lively, part and competent London-type women of Period II, the fate-stricken women of Period III, nurtured in the love and wisdom of a noble father, is at last rewarded with the love of a noble prince. Imogen, belied wronged by her husband is at last reconciled, and forgives all who have done her harm. Hermione, disgraced and thought to be dead, suffers in silence an finally forgives the husband who has so injured her. Perdita, th fair shepherdess, fragrant with the breath of the open fields an wild flowers, lost to her kin, is found again and takes part in t joyful reunion.

Secondly, these Fourth-Period plays take us back to the joys the simple life of nature. They paint Shakespeare's Stratford lif the wild flowers of the country-side, the junketings of the rustics, merry roguish pedlar with his fairings for the maidens, the shephe

the sheep-shearing. And as the country scenes point to Shakespeare's renewed life at Stratford, so the scenes of reconciliation between husband and wife, the love of fathers for their daughters, and their watchful care over their children's destiny, point to his renewed life with his wife Anne, and his care of his two daughters—all that then remained alive of his children.

In the Fourth Period, Shakespeare returns to his original method of construction. Instead of concentrating the action in two or three main characters, as
in the First Period,
character in the f
return to Period
girls, in themes like the sleeping ; but here the handling of materials is finer, characterization is deeper, charity, and forgiveness are everywhere—we seem almost to be in a new heaven and earth.

In metrical matters, the double endings to 30 3 per cent from the 22 08 per cent of Period III ; the light and weak endings increase to 5·06 per cent from the 1·43 per cent of Period III ; but the rhyme to blank verse decreases to 1 : 53·8 from the 1 : 25·8 of Period III.

Shakespeare's Self-Revelation

Shakespeare is a dramatist, and a dramatist does not lay bare his soul in his plays. The idea of getting at the soul of Shakespeare through his plays will be resented by many critics The drama is an "objective" art ; the less said about the dramatist's self-revelation, the better. As a matter of fact, the dramatist conceals his self behind his characters—and particularly in the case of Shakespeare who has created such a bewildering variety of characters, no two being alike, his personality, if he has reflected it in any of his characters, is absolutely elusive Yet Professor J Dover Wilson claims to have discovered the "Essential Shakespeare" in his interesting study of the problems. His book is the high watermark of the "subjective" interpretation of Shakespeare. We need not go the whole hog with Professor Wilson, but we may accept the reasoned conclusion of Leslie Stephen. And here is Leslie Stephen's summing up of the case

"A dramatist no more able than anybody else to bestow upon his characters talents which he does not himself possess If—as critics are agreed—Shakespeare's characters show humour Shakespeare must have sense of humour himself When Mercutio indulges in the wonderful tirade upon Queen Mab, or Jaques moralizes in the forest, we learn that their creator had certain powers of mind just as clearly as if we were reading a report of one of the wild combats at the "Mermaid" It is harder to define those qualities precisely than
's talk at the 'Mitre", but the
impressed upon such characteristic
any critic whether such passages could be attributed to Marlove or Ben Jonson, he would enquire whether we took him for a fool. If we were considering a bit of purely scientific exposition, the inference to character would not exist.

A mathematician, I suppose, could tell me that the demonstration of some astronomical theorem was in Newton's manner, and the remark would not show whether Newton was amiable or spiteful, jealous or generous. But a man's humour and fancy are functions of his character as well as of his reason. To appreciate them clearly is to know how he feels as well as how he argues: what are the aspects of life which specially impress him, and what morals are most congenial. I do not see how the critic can claim an instinctive perception of the Shakespearen mode of thought without a preception of some side of his character. You distinguish Shakespeare's work from his rivals, as confidently as any expert judging of handwriting. You admit, too, that you can give a very fair account of the characteristics of the other writers. Then surely you can tell me—or at least you know "implicity" what is the quality in which they are defective and Shakespeare pre-eminent.

"Half my knowledge of a friend's character is derived from his talk, and not the less if it is playful, ironical and dramatic. When we agree that Shakespeare's mind was vivid and subtle that he shows a unique power of blending the tragic and the comic, we already have some indications of character; and incidentally we catch revelations of more specific peculiarities. Part of my late reading was a charming book in which Mr. Justice Medden sets forth Shakespeare's accurate knowledge of field sports. It seems to prove conclusively a proposition against which there can certainly be no presumption. We may be quite confident that he could thoroughly enjoy a day's coursing on the Cotswold Hills and we know by the most undeniable proof that his sense of humour was tickled by the oddities of his fellow-sportsmen, the Shallows and Slenders. It is at least equally clear that he had the keenest enjoyment of charms of the surrounding scenery. He could not have written *Midsummer Night's Dream or As You Like It*, if the poetry of the English greenwood had not entered into his soul. The single phrase about the daffodils—so often quoted for its magical power—is poor enough, if there were no other, of a nature exquisitely sensitive to the beauties of flowers and of spring time. It wants again, no such confirmation as Fuller's familiar anecdote to convince us that he could listen to and probably join in, a catch by Sir Toby Belch, or make Lord Southampton laugh as heartily as Prince Hall laughed at the jests of Falstaff. Shakespeare, again as this suggests, was certainly not a Puritan. That may be inferred by judicious critics from particular phrases or from the relation of Puritans to players in general. But without such reasoning we may go further and say that the very conception of a Puritan Shakespeare involves a contradiction in terms. He represents, of course in the fullest degree, the type which is just the antithesis of Puritanism; the large and tolerant acceptance of human nature which was intolerable to the rigid and strait laced fanatics, whom, nevertheless, may forgive in consideration of their stern morality. People, indeed, have argued, very fruitlessly I fancy, as to Shakespeare's religious beliefs. Critics tell us and I have no doubt truly, that it would be impossible to show conclusively from his work whether he considered himself to

be an Anglican or Catholic. But a man's real religion is not to be defined by the formula he accepts or inferred from the Church to which he belongs. His outward profession is chiefly a matter of accident and circumstance, not of character. We may, I think, be pretty certain that Shakespeare's religion, whatever may have been in its external form, included a profound sense of the mystery of the world and of the pettiness of the little lives that are rounded by a sleep; a conviction that we are such stuff as dreams are made of and a constant sense such as is impressed in the most powerful sonnets that our present life is an infinitesmal moment in the vast, "abysm" of eternity. Shakespeare, we know, read Montaigne; and if, like Montaigne, he accepted the Papist divines, he would clearly not have escaped the creed in which he was brought up, he would have sympathised in Montaigne's sceptical and humorous view of theological controversialists playing their fantastic tricks of logic before high Heaven. Undoubtedly, he despised a pedant, and the pedantry which displayed itself in the wranglings of Protestants. Critics, again, have disputed as to Shakespeare's politics; and the problem is compitcated by the desire to show that his politics were as good as his poetry. *Sound Liberals are unwilling to admit that* he had aristocratic tendencies, because they hold that all aristocrats are wicked and narrow-minded. It is, of course, an anachronism to transplant new problems to those days, and we cannot say that Shakespeare would have thought of modern applications of the principles which he accepted. But I do not see how any man could have been more clearly what may be called an intellectual aristocrat His contempt for the mob may be good-humoured enough, but is surely unequivocal . from the portrait of Jack Cade, promising, like a good Socialist, that the three-hooped pot shall have ten hoops, to the first, second and third citizens who give a display of their insanity and instability in *Coriolanus* or *Julius Caesar* Shakespeare may be speaking dramatically through Ulysses in *Troilus and Cressida*; but at least he must have fully appreciated the argument for order , and understood by order that the cultivated and intelligent should rule and the common herd have as little direct voice in state affairs as Elizabeth and James could have desired.

"When we have got so far, we have already, as it seems to me, admitted certain attributes, which are as much personal as literary. If you admit that Shakespeare was a humorist, intensively sensitive to natural beauty, a scorner of the pedantry, whether of scholars or theologians, endowed with an amazingly wide and tolerant view of human nature radically opposed to Puritanism or any kind of fanaticism, and capable of hearty sympathy with the popular instincts and yet with a strong persuasion of the depth of popular folly, you inevitably affirm at least some negative propositions about the man himself. You can say with confidence what are the characteristics which were thoroughly antipathetic to him even though it may be difficult to describe accurately the characteristics which he positively *embodied.*

"Another point is, it would seem, too plain to need much emphasis. The author of *Romeo and Juliet* was, I suppose, capable of Romeo's passion. We may doubt that the sun is fire but can hardly doubt that Shakespeare could love. In this case, it seems to me the power of intuition is identical with the emotional power. A man could surely have been unable to find the most memorable utterance in literature of passions of which he was not himself abnormally susceptible. It may be right to describe a poet's power as marvellous, but why should we hold it to be miraculous ? I agree with Pope's common-sense remark about Helosia's 'well-sung woes' he best can paint 'em who can feel 'em most. Surely that is the obvious explanation, and I am unable to see why there should be any difficulty in receiving it."

Shakespeare's Learning : His Sources

In the prologue to *Volpone*, Ben Jonson wrote : "Tis known, five weeks fully pen'd it : From his own hand, without a coadjutor, Novice, journey man, or tutor," and this claim to have written his masterpiece so quickly without assistance emphasises a dominant condition of work in the Elizabethan theatre and a resulting practice. The repertory system and competition between the companies, as well as the limited number of theare-goers, demanded a regular supply of fresh plays ; rapidity of composition was essential, and a natural result was collaboration. Henslowe's accounts often show three or four, or even five poets, working together on one play.

The urgent needs of theatre encouraged the poets to lay their hands on all likely matter for drama. The more scholarly among them made use of their wide reading. *Tamburlaine* shows that Marlowe's knowledge of history and geography was extensive, and Jonson having inserted in *Catiline* long translated extracts from Cicero's speeches, retorted upon his critics : "Though you commend the first two acts, with the people, because they are the worst ; and dislike the oration of Cicero, in regard you read some pieces of it at school and understand it not yet ; yet I shall find the way to forgive you". Other dramatists chose more popular sources.

It is necessary to start with something about the amount of Shakespeare's learning. Professor T. W. Baldwin in his monumental volumes has given us a clear idea of the kind of education Shakespeare would have followed at petty school and a grammar school. There is no real reason to doubt that he attended both. As he somewhere acquired the equivalent knowledge, but it is possible that because of the financial crisis in his father's fortunes, he did not complete the full curriculum. He acquired a reasonable knowledge of Latin, and perhaps a slight knowledge of Greek.

The extent of Shakespeare's classical learning is nevertheless still a matter of dispute. Some (including J. A. K. Thomson, Jonn Dover Wilson, and F. P. Wilson, believe that Jonson's "little Latin and less Greek' should be taken to mean hardly any "Latin and no Greek". Others think that though Shakespeare had little or no Greek, he

understood Latin 'pretty well', and that his knowledge or language was small only in comparison with Jonson's (Edgar I. Fripp).

Shakespeare used translations where they were available; but he did not use them slavishly, and there is plenty of evidence that he read Latin works of which there was no translation—two plays by Plautus, Buchanan, Leslie, some of Livy, and (if we are to believe E. Honigmann) two manuscript chronicles about King John. He knew some Virgil in the original, though he could have read the translations of Douglas, Surrey, Phaer, Stanyhurst. There is some evidence that he knew Erasmus' *Colloquis* and *Adagia* The strongest argument in favour of Shakespeare's having had a fluent knowledge of Latin is afforded by his coinages. Occasionally, he blunders as when he uses 'orifex' for 'orifice': but his coinages, or those reputed to be his, generally show both knowledge and tact.

Of modern languages, Shakespeare acquired some knowledge of French, Italian, and perhaps a smattering of Spanish. He was not a learned man of the conventional type, but he had enough education *for his needs; and he uses what he read with a masterly ease and* assurance. He may, of course, have read hundreds of books which have left no trace on his writings; but the most unlikely books did leave their traces Like Coleridge, he created much of his poetry from forgotten reading

The influence of certain books on Shakespeare's work has been examined in detail. The Bible left its mark on every play in the canon, and, as Richmond Noble has shown, the earlier echoes are mostly from the Bishops' Bible and the latter ones mostly from the Geneva version.

The Ovidian influence is also pervasive, particularly in the earlier plays (E. I. Fripp). Florio's Montaigne affected both thought and vocabulary (G. C. Taylor) The *Mirror for Magistrates* is echoed in the Histories, in *King Lear* and in *Cymbeline* " The influence of *Homilies* has been traced in several plays (A. Hart) There are echoes from Harsnet's *Declaration* not only in *Lear*, but also in *The Tempest*. It would be possible to trace the influence of many other books on Shakespeare's work though the majority of these echoes may do little else than exhibit the working of his sub-conscious mind, and the extent of his reading

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the source of *The Winter's Tale*. Lodge provided the plot of *As You Like It*, but Shakespeare appears to have been little influenced by his poems or play.

It is not too much to say that every characteristic of Shakespearean comedy, except the skilful blending of prose and verse is to be found in Lyly. Farcical scenes like those between the Dromios, between Moth, Armado and Costerd, between the Launce and Speed, and between Launcelot and old Gobbo ; wit contests between persons of rank, Boyet and the French ladies. Portia and Nerissa. Beatrice and Benedick ; the use of parallel plots, the use of song, the pastoral spirit of *As You Like It*, the introduction of fairies, and the disguising of girls as boys, these are a few of the dramatic devices which Shakespeare learned from Lyly. But his indebtedness is more profound, though less tangible, in the creation of atmosphere. The world of Shakespearean comedy is fundamentally the same as Lyly's. The conventions the style, the very air we breathe is the same. There can be no doubt that Shakespeare's comedies would have been very different had not Lyly preceded him. Not only was Shakespeare generally indebted to his forerunner but more than fifty specific borrowings have been pointed out. Further more, Shakespeare learned for Lyly how to write prose, and though in *I Henry IV* he poked fun at the excesses of Euphuism, he remained to the end of his career profoundly affected by it. The civilized prose of the great comedies owes in its constructions, its rhythms, its balance and its poise to the example of Lyly. It sharpened the edge of Shakespeare's wit, and gave his dialogue more bite and sparkle. Touchstone, Falstaff and Beatrice use a modified form of the style in which its inherent artificiality is toned down.

There is some evidence that Shakespeare had read some of the ashe-Harvey controversy. as it left its traces on *Love's Labours st* ; but one of Nashe's pamphlets, *Pierce Penilesse* seems to have considerable influence on *Hamlèt*. There are a few phrases in *Othello*, too that recall *Pierce Penilesse*.

Ben Jonson mentioned that Shakespeare surpassed 'sporting Kyd' ; and certainly *The Spanish Tragedy* and possibly an earlier version of *Hamlet* were among the most fruitful of the works of the University Wits in their influence on his plays. He also seems to have known *Cornelio* and he alludes to *Soliman and Perseda*.

Shakespeare had read *Faerie Queene*, but its influence on his own work was surprisingly small. He knew most of Sidney's works —*Astrophel and Stella*. *The Defence of Poesy*, and *Arcadia*—and much of Daniel's, including *Delia*, *Rosamund*, *A Letter from Octavia*, *Cleopatra* and *The Civil Wars*.

So many books and plays have not survived that even if we read all the extant books published before 1616 we could still be sure that we had not read all the books known to Shakespeare ; and of course, some ideas or phrases apparently echoed from books, we know, may in fact be echoed from books which are now lost. Even apart from this, some resemblance may be coincidental ; Shakespeare may have

derived the word, the phrase, the image or the idea from a variety of sources—from conversation, from dictionaries, from manuscripts, from letters. He combined a variety of different sources in the texture of his verse, and the process, in most cases, was unconscious.

We are on surer ground when we attempt to trace the source of his plots, though even here there are obstacles in the way. In a number of cases, e. g., *Hamlet*, *Two Gentlemen of Verona*, *Merry Wives*—there was probably a lost source-play. The Histories present a special problem, since there is no much disagreement about the materials on which Shakespeare worked. Some years ago, it appeared to be settled that the second and third parts of *Henry VI* were Shakespeare's unaided work ; now it is suggested either that the *Contention* and the *Two Tragedies* were used by him as sources or else that these were, like Shakespeare's plays derived from the work of previous dramatists. It used to be generally accepted that *King John* was based on the *Troublesome Raigne*, but the latest editor, Honigmann, assumes that the position of the two plays was reversed, the *Troublesome Raigne* being based on *King John*. There was possibly a source-play behind *Richard II* : so it is unprofitable to discuss whether Shakespeare consulted a number of remoter sources. *Henry IV* and *Henry V* were derived in part from the *Famous Victories*, a play which exists only in a mangled and truncated version, so that we cannot know exactly what Shakespeare borrowed from it The authencity of *I Henry IV* and *Henry VIII* is still a matter of dispute, and till we can be sure how much Peele and others wrote of the former and how much, if any, Fletcher wrote of the letter, the discussion of their sources will be inconclusive. *Richard III* is only one of the Histories which presents a straightforward problem.

Shakespeare's method of composition differed from play to play For one or two no direct source has been discovered. For several of his plots, Shakespeare appears to have used only one source (e g., *As You Like It* and *The Winter's Tale*) Most of the plays, however, have more than one source, and several of them draw on a variety of sources.

It cannot be said that Shakespeare never invented a plot. as that of *Love's Labours, lost* at least, may have been his own invention. Nor can it be mentioned that he invariably used an earlier play, though G. A. Green has tried to show that for 22 of his plays, Shakespeare made use of an earlier play, and that for only two of his plays no source-play has been suggested Green plausibly argues that whenever possible Shakespeare used translations. and much less plausibly, that he may not have been able to read Italian, French, Greek, or Latin. This view is quite untenable. Baldwin rightly disclaims any responsibility for the idea that Shakespeare was a learned man ; but readers of his several volumes will allow that the poet absorbed a fair amount of education

No one disputes that for five of his plays : *Measure for Measure. Henry IV*, *Henry V*, and *Lear*) Shakespeare made some use of an earlier play ; but it is certain that even for these he used oth[illegible]

as well. There is not a single play that can be shown to have merely a dramatic source, though it may be admitted that the loss of so many Elizabethan plays makes it possible to argue that all, or nearly all, Shakespeare's plays may have had a dramatic source.

It would be satisfying to be able to show that just as Shakespeare's work falls into several periods in respect of versification, characterization and imagery so in respect of sources, it shows a characteristic development from the simple to the complex, or from the complex to the simple, but there is nothing to support such a theory.

It seems probable that more sources will eventually be discovered, though such discoveries are unlikely to lead to radical modifications of our knowledge of Shakespeare's methods of work. He naturally followed the methods of imitation which he had learnt at school, and his genius was displayed more in the imaginative fusion of details from different sources than in pure invention in the modern sense. How conscious the process of fusion was must remain a matter of opinion.

The study of Shakespeare's source is no substitute for criticism The sources throw relatively little light on the finished plays. Though now and again, when the interpretation of a passage is disputable, the knowledge of a source may show us which interpretation is the more likely. There are other occasions when the knowledge that Shakespeare deviated from his known sources will cause us to ask questions which may lead to a true interpretati on of the play. But apart from such a limited use of source-study as an adjunct to criticism, it may be justified on wider grounds. Anything which throws light, however dim, on Shakespeare's craftsmanship or on his methods of composition is not without interest, and stands in no need of defence.

(Adapted from Kenneth Muir : Shakespeare's Sources).

Shakespeare—Criticism

No good writer, as Landor says, was ever long neglected no great man overlooked by men equally great. There is abundant proof of the esteem in which Shakespeare was held in his own day. He was recognized as the greatest of them all. His writings were confessed to be "such as neither Man, nor Muse, can praise too much". His contemporaries had never any doubt of his greatness.

Of the contemporary comment upon Shakespeare it is that of Ben Jonson which is best remembered and most quoted ; and with justice, as Jonson not only had the finest critical mind of his day, but as a dramatist and poet is so different a kind from Shakespeare that his opinion has a peculiar interest. Ben Jonson spoke of Shakespeare's works with something of the consolation that comes from superior scholarship ; just as the sense of contrast with Shakespeare also made him pride himself on the originality and construction of his plots. But no nobler tribute will ever be paid to a friend than the verses of this warm-hearted burly rival 'to the memory of my beloved, the Author, Mr. William Shakespeare, and what he hath left us'. Shakespeare is admitted to have surpassed the Greek and

Latin dramatists, Jonson's own masters; he was not of an age, but for all time, and he had excelled not merely because he was the poet *of nature, but by reason of his art.* In private conversation, Jonson [illegible] Shakespeare 'wanted art', meaning thereby [illegible] ...are, and Jonson has some res- [illegible] ...nd again and again, in varied [illegible] *...ore art in* his work and more [illegible] important to note, that in his [illegible] of Shakespeare he acknowledged him to have been master of an art which no one else could reach. With all his faults Shakespeare was to Jonson the greatest of dramatists. This was the contemporary view and it was never seriously challenged throughout the seventeenth century.

[illegible] time over his collection of Shakespeare and Fletcher. We must try to come to a point of understanding at which we see why it was *natural and proper for* [illegible] rison. That is not so [illegible] although we must ma... [illegible] Fletcher, and with the plays, as well as the criticism of Dryden, it is a matter of the exercise of the critical imagination.

A dramatist himself, with a happy faculty of meeting and guiding the public taste, he was compelled to review the many problems of dramatic art that have been forced into prominence since Shakespeare's death. The Elizabethans, by the mere lapse of half a century, had come to appear somewhat antiquated, and pride in the great national tradition could not conceal its exhaustion. The old life had ogne from it at the very time when the French drama, following other methods, was attaining its highest perfection. There were scholars who, like Milton in *Samson Agonistes,* went back to the Greek models. Yet other methods were found in the Spanish plays, which were well-known and even occasionally acted. The very stage had altered, with the introduction of movable scenery and the substitution of women for the Elizabethan boy-actors. The whole theory of the drama demanded scrutiny by dramatists and critics alike, and Shakespeare had to be tested by what had been achieved under different conditions elsewhere.

Dryden, with his sense of abstract form, could not bring himself to a complete surrender to the genius of Shakespeare. Dryden was the leader of the Neo-classical movement. Neo-classic criticism was guided by abstract rules of form. Neo-classic criticism wanted clarity and simplicity rather than complexity and subtlety that smacked of mystery. The effect of imagination lifts you up to a higher level of existence and the effect of reason keeps you bound to the solid earth. Dryden, the man of reason, could not be expected to appreciate Shakespeare.

Dryden felt clearly that Shakespeare had penetration into the heart of reality. He realised that Shakespeare "comprehended all characters and passions". Being a poet, he realised quite well the greatness of Shakespeare. Yet as a critic, who believed in the Neo-classic principles, he could not accept Shakespeare as a model to be followed.

In general, Shakespeare was considered to have reached his goal by dangerous routes which he need not have taken. But the construction of his plays was not the only point at issue. The language of the Elizabethans was not old-fashioned, and the men of the Restoration were too ready to discover in it impropriety or meanness of expression. They also made the common mistake of assuming that the changes in the models of wit were refinements. 'The wit of the last age', said Dryden, 'was yet more incorrect than their language'. Of Shakespeare, who had not neglected the taste of his audience and was always a rapid writer, he had to say that 'he is many times flat, insipid ; his comic wit degenerating into clenches, his serious swelling into bombast'. Dryden's charges against Shakespeare were : (i) Inequality of Shakespeare's plays : (ii) that Shakespeare is full of bombasts ; (iii) that Shakespeare's language is obscure ; (iv) that Shakespeare's plays had looseness of construction and some improbabilities.

Thomas Rymer was a man of considerable learning and not destitute of taste, when he "left his taste to look after itself" ; but a false theory of what drama should be, of what he *ought* to like, came very near to paralysing that function altogether, and made him the butt of his own and subsequent times. All his life, he was entirely out of sympathy with the modern drama, in France as well as in England. He held that the English, should have built on the same foundation of Sophocles and Euripides, or after their model, and that the chorus was the most necessary part of tragedy. He was clever and boisterously witty, but when he attacked *Othello* with ridicule he knew that it was his last weapon. He called it the 'Tragedy of the Handkerchief,' he found in it the moral that wives should look well to their linen and he summed up his censures thus : "There is in this play, some burlesque, some humour, and ramble of Comical Wit, some show, and some mimicry to divert the spectators ; but the tragical part is plainly none other than a Bloody Farce, without salt or sour."

As soon as we enter the eighteenth century we feel a change in the atmosphere of criticism and in reading the criticism itself we are aware that Shakespeare is beginning to be more read than seen upon the stage. Addison calls attention to a point of detail (the crowing of the cock in *Hamlet*) which has probably, we feel, struck him rather in the reading than at a performance ; the attention of the 18th century critic in England is rather on the poetry than on the drama. The observations of Pope are of value and interest, because they are by Pope. If other eighteenth century critics are to be read, it is not so much for their individual contributions but as a reminder

that there was no period in which Shakespeare fell into neglect. There is indeed some development. Shakespeare begins to be written about in general detail and at greater length, and apart from any more general discussion of the drama, he is, in the 18th century, gradually "detached" from his environment, from the other dramatists and from a time which had become unfamiliar. Progress of far-reaching importance was made in other directions. This period gave us, in [illegible] Lennox's *Shakespeare Illustrated* (1753); above all, it began the examination of the texts of the plays and the explanation of their difficulties.

To pass from Dryden to Johnson is to make the journey from one oasis to another. After the critical essays of Dryden, the Preface to Shakespeare by Samuel Johnson is the text of the great pieces of criticism to read.

Dr. Johnson was the exponent of common-sense in life and literature. That is the merit and the defect of the criticism of Shakespeare. Johnson describes Shakespeare's plays as "compositions of a distinct kind"—not comedies, histories, or tragedies. In this connection, Johnson makes another most remarkable (but not sufficiently remarked observation: "The players who in their edition divided our author's works into comedies, histories, and tragedies, seem not to have defined the three kinds by any very exact or definite ideas." To those who would divide periods, and segregate men, beat [illegible] T S. Eliot commends the study of [illegible] says afterwards about the relation [illegible] [S]hakespeare was published in 1765, [illegible] [y]ears and more after this event was maintaining an opposite point of view Johnson saw deeper than Voltaire, in this as in most matters. Johnson perceived though not explicitly, that the distinctions of tragic and comic are superficial—for us; though he did not know that they sprang from a difference in ritual. As a poet—and he was a fine poet—Johnson is at the end of a tether. But as a critic—and he was greater as critic than as poet —Johnson has a place comparable to that of Cowley as poet

Johnson says: "In tragedy he often writes, with great appearance of toil and study, what is written at last with little felicity; but, in his comic scenes, he seems to produce, without labour, what no labour can improve". And T. S. Eliot comments "This is an opinion which we cannot lightly dismiss. Johnson is quite aware that the alternation of 'tragic' and 'comic' is something more than an alternation; he perceives that something different and new a produce[d]. 'The interchanges of mingled scenes seldom fail to produce the inten[-] ded vicissitudes of passion." Through all these denominations [of] the drama, Shakespeare's mode of composition is the same. [...] why should Johnson have thought that Shakespeare's com[...]

were spontaneous, and that his tragic parts were laboured ? Here, it seems to me, Johnson, by his simple integrity in being wrong has happened upon some truth much deeper than he knew. For to those who have experienced the full horror of life tragedy is still inadequate. Sophocles felt more of it than he could express, when he wrote *Oedipus the King* ; Shakespeare when he wrote *Hamlet* ; and Shakespeare had the advantage of being able to employ his gravediggers. In the end, horror and laughter have become as horrible and laughable as they can be ; and—whatever the conscious intention of the authors—you may laugh or shudder over *Oedipus* or *Hamlet* or *Lear* —or both at once : then only do you perceive that the aim of the comic and the tragic dramatist is the same : they are equally serious ....All this is suggested to me by the words of Samuel Johnson ....What Plato perceived has not been noticed by subsequent dramatic critics ; the dramatic poet uses the conventions of tragic and comic poetry, so far as these are the conventions of his day ; there is potential comedy in Sophocles and potential tragedy in Aristophanes and otherwise they would not be such good tragedians or comedians as they are. It might be added that when you have comedy and tragedy united in the wrong way, or separated in the wrong way, you get sentiment of amusement. The distinction between the tragic and the comic is on account of the way in which we try to live ; when we get below it, as in *Lear*, we have an account of the way in which we do live."

Johnson refutes those critics who had thought that Shakespeare violated propriety, here and there, with his observation that Shakespeare's 'scenes are occupied only by men, who act and think Shakespeare committed' any sin by breaking the rules of the Unities. 'Verisimilitude, says Johnson, is the object of the Unities. "Delusion", he says, is the essence of drama. If one fiction—the actor as the character impersonated can be accepted, he asked, why cannot other fictions be accepted. That is the sound common-sense approach to literature.

"We must confess the faults of our favourite", he explained in a letter to Charles Burney, "to gain credit to our praise of his excellencies." The passage on the carelessness and inequalities, the quibbles and idle conceits, is remarkably searching, and may here and there be too strongly worded. It gives the impression that Johnson, in his scrupulous regard for truth, had tried to say the very worst that a judicious admirer could ever be forced to admit. The same reasoned impartiality which led to describe the faults also compelled him to pronounce as high a eulogy as has ever been written on this side of idolatry : "This therefore, is the praise of Shakespeare, that he who has mazed his imagination, in the following the phantoms which other writers raises up before him, may here be cured of his delicious ecstasies by reading human sentiments in human language; by scenes from which a hermit may estimate the transactions of the world, and a confessor predict the progress of the passions." Nothing could have been better than Johnson's Preface as a balanced estimate.

Morgan's Essays *On the Dramatic Character of Sir John Falstaff* is the first conspicuous member of a long line on criticism dealing with the characters of the personage in the plays, considering not only their actions within the play itself, but inferring from their behaviours on the stage what their general character is, that is to say, how they would behave in other circumstances. The book grew under Morgan's hands till it became more than its title promised—not merely a vindication of Falstaff's courage, but an enthusiastic exposition of the genius of Shakespeare as revealed in the minute examination of a single character. This type of criticism initiated by Morgan, reached its most precise stage in Bradley.

The first of the great German critics Lessing, tended to make of Shakespeare almost a national issue, for he it was who affirmed that English literature, and in particular Shakespeare, was more congenial than French literature and drama to the German taste. The German critics in general insist upon the naturalness and fidelity to reality of Shakespeare's plays. Harder, a critic of considerable understanding, begins to appreciate the existence of something like a poetic pattern, in calling attention to the fitness between the passions of the personages and the scenery in which these passions are enacted. Neglecting the circumstances in which the plays are written—and indeed the historical information was not available—and paying little attention to their dramatic merits, the German concentrated their attention chiefly upon the philosophical significance of character. They penetrate to a deeper level that of the simple moral values attributed to great literature by earlier times, and foreshadow 'the criticism of life' definition by Arnold. Furthermore, it is not until this period that an element of 'mystery' is recognised in Shakespeare. That is one gift of the Romantic Movement to Shakespeare's criticism, and one for which, with all its excesses, we have reason to be grateful. It is hardly too much to say that German critics and Coleridge by their criticism of Shakespeare, radically altered the reflective attitude of criticism towards poetry.

In the interval between Morgan and Coleridge the best work on Shakespeare was one by the scholars, such as Steevens and Malone, who contributed to the elucidation of the text so great a wealth of linguistic, antiquarian, and bibliographical knowledge that later research has done little than supplement it.

Hazlitt's *Characters of Shakespeare's Plays* (1817) was the first *book* in which the criticism of the century spoke clearly and con- [illegible] eady been lecturing on Shakespeare [illegible] written his magazine article on the [illegible]

These critics were possessed with all the joy of a discovery The differences from earlier critics are obvious at a glance There is the greater freedom of movement, the clearer signs of real pleasure in [illegible] asms is not checked [illegible] er any fear of being [illegible] did not hold with

Johnson that it was necessary to confess faults in order to gain credit to their praise of excellences. They did not pass judgment; they gave an interpretation. They held in Hazlitt's words, that a genuine criticism should reflect the colours, the light and shade, the soul and body of a work. The great question they set themselves to answer was not how far has Shakespeare succeeded but how is Shakespeare to be understood. The plays are regarded as embodiments of real life; the characters are treated as fellow-beings of whom the plays preserve our only record. There is none of the aloofness which must accompany the judicial attitude of watching the craftsman at his work and noting the varying results. Johnson's main interest was in Shakespeare the man; the business of 19th century critics was with the world of his creation. When they studied the ordered development of his art and demonstrated its unity, their attitude was the philosopher's in describing the phases of a great phenomenon in nature. It is nothing if not reverential and intuitively sympathetic. It opens new vistas and communicates a sense of exaltation and wonder.

Coleridge, the most important of them all, regard poetry as idealization of life. With his faith in the concept of 'organic form', he thinks, "Shakespeare's judgement was equal to his genius'; the form of his drama comes from the nature of the drama itself. Coleridge helped to free Shakespearean criticism from a bondage of narrow didacticism. Coleridge makes the following important points: (i) the interest of Shakespeare's plays is independent of plot and story; the interests centres in character; (ii) therefore, Shakespeare lays more emphasis on expectations than on surprise; if the character is known, his actions will also be foreseen; (iii) juxtaposition of opposites; Polonius in *Hamlet* is a peculiar mixture of two irreconcilables, wisdom and folly; Dogberry the fool behaves like a wise man in *Much Ado*; (iv) Shakespeare kept the high road of life; (v) interfusion of the lyric; (vi) the characters are to be inferred; they are not described.

Psychological criticism derives from Coleridge with his emphasis on character. Poetic criticism is anticipated by Coleridge. Historical criticism is initiated by Coleridge. As Eliot observes: "Hazlitt, Lamb and De Quincey do but make a constellation about the primary star of Coleridge. Their work is chiefly important as reinforcing the influence of Coldridge." Lamb enunciated the principle that Shakespeare's plays are for the study. Bradley completed the Coleridge tradition in Shakespeare criticism.

Once the chronology of the plays had been established in its main outlines, the task of tracing Shakespeare's growth to maturity, his summits of achievement and in general the pattern of his creative career, was facilitated. In England, William Spalding, Charles Knight and Henry Hallam, and in Germany Hermann Ulrici and G. G. Gervinus, were the chief builders of a Shakespeare whose pattern of growth could be traced in well-marked successive periods. In David Masson in 1865, we get the first glimpses of the sentimental 'final mood of reconciliation' theory. Dowden's *Shakespeare His Mind*

Cambridge editors are doing useful service under the able and conscientious guidance of John Dover Wilson.

[Articles by T. S. Eliot J. Isaacs, D. Nichol Smith, Anne Ridler and Kenneth Muir have been used in the preparation of this section on Shakespearean *Criticism*].

Shakespeare's Genius—As a Poet and Dramatist

Universality

"And such was Shakespeare, whose strong soul could climb
Steeps of sheer terrors, sound the ocean grand
Of passions deep, or over Fancy's strand
Trip with his fairies, keeping step and time.
His too the power to laugh out full and clear,
With unembittered joyance, and to move
Along the silent, shadowy paths of love
As tenderly as Dante, whose austere
Stern spirit through the worlds below, above,
Unsmiling strode ; to tell the tidings here."

—*W. W. Story*.

"Shakespeare's work alone can be said to possess the organic strength and infinite variety, the troubling fulness, vital complexity, and breathing truth of Nature herself. In points of artistic resource and technical ability—such as copious and expressive diction, freshness and pregnancy of verbal combination, richly modulated verse. and structural skill in the handling of incident and action—Shakespeare's supremacy is indeed sufficiently assured. But, after all, it is of course, in the spirit and substance of his work, his power of piercing to the hidden centres of character, of touching the deepest springs of impulse and passion, out of which emerge the issues of life, and of evolving those issues dramatically with a flawless strength, subtlety. and truth, which raises him so immensely above and beyond not only the best of the play-wrights who went before him, but the whole line of illustrious dramatists that came after him. It is Shakespeare's unique distinction that he has an absolute command over all the complexities of thought and feeling that prompt action and bring out the dividing lines of character. He sweeps with the hand of a master the whole gamut of human experience from the lowest note to the very top of its compass, from the sportive childish treble of Mamilius, and the pleading boyish tones of Prince Arthur, up to the spectre-haunted terrors of Macbeth, the tropical passion of Othello, the agonised sense and torture spirit of Hamlet, the sustained elemental grandeur, the Titanic force, the utterly tragical pathos of King Lear"

—*T. S. Baynes*.

"The greatest genius that, perhaps human nature has yet produced, our *myriad minded* Shakespeares."

—*S. T. Coleridge*.

"No other author have ever so copious, so bold, so cre imagination, with so perfect a knowledge of the passions, hu and sentiments of mankind. He painted all characters, from down to peasants, with equal truth and equal force. If human were destroyed and no monument were left of it except his w other beings might know *what man was* from those writings."

—*George Lord Lyttle*

"When Learning's Triumph o'er her barb'rous Foes
First rear'd the stage, immortal Shakespeare rose;
Each change of many-coloured Life he drew
Exhausted Worlds, and then imagin'd new"

—Garrick

"Shakespeare is above all writers the poet of Nature, the poet ..at holds up to his readers a faithful mirror of man and his environment, manners and life. His characters do not belong to this country or that, one profession or the other, but come from all lands and all walks of life. They are the rightful progeny of common humanity, such as the world will always supply and observation will always find, unaffected alike by the vagaries of fashion, the accidents of custom and the changes of opinion. They run the whole gamut of the world, the flash and the devil, motivated by general passions and principles and conforming to the common pattern of life. Shakespeare's persons are not individuals; they are a species eternal and true taken from nowhere in particular, though met here, there and elsewhere."

And yet paradoxically enough no two characters of Shakespeare are alike. Shakespeare never repeats himself. Indeed, universality of idea and individuality of character are his specialities. With all the versatility of a dramatic Proteus, he changes himself into every character and enters into every condition of human nature. Myriad re the shapes and guises, but like the colours in kaleidoscope, all o bright and clear, all so true to life, that in the words of Pope it a sort of injury to call Shakespeare's characters by so distant a me as copies of Nature. Or, as Goethe would have it 'his characters like watches with dial-plates of transparent crystal; they show yo hour like others, and the inward mechanism also is all visible.'

It was not for nothing that Shakespeare's last hero was a master-cian, a universal charmer. Prospero is a significant symbol, but all its significance it does not explain enough. Rather like sworth's beautiful violet, half-seen half-hidden, it only beauti-ntalises. For magic, however, transfiguring from the simple trick to the stupendous Rope trick is, after all, only a trick, d esoteric true, but a trick all the same. Shakespearean magic ther hand, lies upon and above board in his plays and poetry ne with the eye, the ear and the wit to understand. And for all magic dies with the magician. A posthumous thaumatu-her seen nor heard of. Yet Shakespeare's magic was not h of in his life-time. He had caused a flutter in the d..

of dramatists and poets, he had made them sit up and take notice; but when all is said, he was one among the many, a tall poppy with whom others, even the tallest of the tall, had to reckon but by no means surely a Triton among the minnows. His magic worked later, distance lent enchantment to the view and continues still to lend it. Already Shakespearean has grown from a snowball into an avalanche and Shakespearolatry has become a regular religion.

Well, where vagueness is bliss, it is folly to be clear. What he was the greatest thinkers, critics and poets could not fathom. Goethe called him second only to God, Coleridge termed him million-mouthed. Wordsworth compared him to a mountain, and they all left it at that. Perhaps an Aristotle alone could place Shakespeare in a clear-cut category and Aristotle flourished once in remote antiquity and is not going to flourish again. Nonetheless goods and groundlings alike, or as Bottom would say, every mother's son of us, could enjoy the magic. Here is matter for all tastes, all prejudices, all predilections. Here is knowledge without tears, pleasure without sin, upliftment without penance.

Nor need you be taken aback at this funny farrage of *panem at circeness* church juxtaposed with cinema screen and religion brought to the Rialto. If you call it Gilbertiane, well, then so is life, at once topsy-turvy and humorous. For what is life but a musical miscellany of pleasure and pain, high seriousness and hilarious laughter. And to this Shakespeare spoke with a voice deep as Tophet and high as Heaven. In this Shakespeare was a prophet. A peculiar prophet though in that the man sang and did not reach except through music. More, while he set out the riddle of life and gave all the necessary clues, he did not care to solve it but left his Pericles, Prince of Type, as a standing warning against daring Oedipuses. Enough that life has a harmony as the Spheres have theirs : this for angels, that for mortals. Life is a gigantic promenade concert with the whole world for its audience. They that stand still or go out of their way seeking the Primum Mobile do so at their peril. This is what Shakespeare has sung and spoken through a megaphone as it were in this works with none of your Dantean defeatism but with right apostolic fervour.

Hence, it is that Shakespeare's gayest comedies are interspersed with scenes and interludes of solemn seriousness and civil-suited melancholy, and his tragedies of the deepest pathos are chock-a-block with passages and part-singings of scintillating wit and side-splitting laughter. Hence, too, that the crown comic character of all times, that mountain of flesh exuding wit at every pore, that brazen-browed Toled tongued Sir John Falstaff of Munchausenesque mendacity and Shavian cynicism, Indian Bidushak and Birbal in one, rolls his ways through tragedies and comedies on end illustrating as if in person that life is one chiaroscuro of alternating light and shade, one fabric of which joy and sorrow are the warp and the woof.

Even a prophet was without honour in his land. Not so Shakespeare.

His writings were confessed to be such.

As neither Man, nor Muse can praise too much ;

and this was 'all men's suffrage'. He broke unities and usage.' Priscians head and princely genealogies and was the more applauded for that 'Better a mechanic rule were stretched or broken than a great beauty were omitted', said Dryden. 'There more is beauty' said Addison 'in the words of a great genius who is ignorant of the rules of art, than in those of a little genius who knows and observes them'. [illegible] means an ignoramus. For, [illegible] parchment in his portfolio, [illegible] the University of Genius which has turned out Homer and Chaucer before and was later to turn out Balzac and Dickens, viz, the public street and the tavern where you read no books, the mighty bloodless substitute for life as Stevenson called them but the 'liveableness of life' in all the colours of the rainbow. Not that he did not know art, but that he knew it so well that he could conceal it too. 'He was master of an art which no one else could reach,' said Ben Jonson who was an artist if ever there was one. And that Sultan of Literature, Dr. Johnson, who has debunked many a fair reputation nobly won, wrote, "He who has mazed his imagination in following the phantoms which other writers raise up before him, may here be cured of his delirious ecstasies, by reading human sentiments in human language : by scenes from which a hermit may estimate the transactions of the world and a confessor predict the progress of the world. More trenchant still is Lyttleton who in his *Dialogues of the Dead* said that Shakespeare's knowledge of the passions, the humours and the sentiments of mankind was so perfect and so perfectly expressed that 'if human nature were destroyed and no monument were left of it except his works, other beings might know what man was from those writings' Such was thrice-sweet Shakespeare, 'honey-tongued' and 'mellifluous' of speech, saccharine of diction and of luscious imagination all compact

The world is prolific of authors and prolific authors are the order of the day [illegible] and authors that el[illegible] penny-a-liners beyo[illegible] instruct and elevate are the salt of the earth No wonder, they are so rare and like all rare things of utility they are precious as well. Free of trade or economic nationalism, they have an international value and currency of their own Quotas, pacts and restrictions bind them not · they are heartdeep For them, there [illegible] Chauvinistic quaran- [illegible] with the freedom [illegible] hile they live ; and when they have shuffled off their mortal coil they go stronger like Caesar's spirit. To this privileged band belongs William Shakespeare. He has been more than three centuries dead But he was an Elizabethan—the age of vim, valour and wine, the 'water of life'. The older the wine, the better the banquet they say. What about Shakes-

peare, then, the wine of life incarnate, whose banquet persists still, dainty and delicious as ever ? A super-Voronoff for the mind and the spirit with hormones and homoglobins all complete ! Or a new version of Peter Pan, ever young himself and making others young too. A modern poet has written :

'Revolving years have flitted on,
Corroding Time has done its worst,
Pilgrim and worshipper have gone
From Avon's shrine to shrines of dust ;
But Shakespeare lives unrivall'd still
And unapproached by mortal mind,
The giant of Parnassus' hill,
The pride, the monarch of mankind'.

"Great praise is this ! Yet not enough. For though he bestrides the narrow world like a colossus, neither the men who walk under his huge legs are all petty, nor do his admirers whose name is legion peep about to find themselve dishonourable graves. Ben Jonson and Milton, Carlyle and Quincey, Goethe and Schiller, were giants themselves, but they acknowledged and acclaimed him their 'Big Brother'. And far from finding themselves dishonourable graves they lived and learned, poured libations and burnt incense at his shrine and were inspired to works of immortality. Though monarch of mankind, his is no ordinary monarchy. For while, thrones may totter to the dust, crowns tumble in the mire, and kings wander jobless—the War aftermath has sent many perambulating the capitals of Europe—Shakespeare on his pedestal in the valhalla of Literature will stand-firm and four-square, swaying generation after generation of scholars and savants, critics and connoisseurs, hermits and hero-worshippers alike." —*D. S. Varshney.*

2. Dramatic Faculty

"Many dramatic writers of different ages are capable, occasionally, of breaking out, with great fervour of genius, in the natural language of strong emotion. No writer of antiquity is more distinguished for abilities of this kind than Euripides. His whole heart and soul seem torn and agitated by the force of the passion be imitates. He ceases to be Euripides ; he is Medis ; he is Orestes. Shakespeare, however, is most eminently distinguished, not only by these occasional sallies, but by imitating the passion in all its aspects, by persuing it through all its windings and labyrinths, by moderating or accelerating its importuosity according to the influence of other principles and of external events, and finally by combining it in a judicious manner with other passions and propensities, or by setting it aptly in opposition. He thus unites the two essential powers of dramatic invention, that of forming characters ; and that of imitating in their natural expressions, the passions and affections of which they are composed."
—*W. Richardson*

3. Nature versus Art

"He was an eminent instance of the truth of that rule, *poeta non fit sed masciture* ; one is not *mode*, but *born* a poet. Indeed, his

learning was very little, so that, as Cornish diamonds are not polished by any lapidary, but are pointed and smoothed even as they are taken out of the earth, so nature itself was all the *art* which was used upon him.

Many were the wit-combats betwixt him and Ben Jonson; [illegible] man of war, lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and advantage of all winds, by the quickness of his wit and invention." —*Thomas Fuller.*

"If ever any author deserved the name of an *original* it was Shakespeare. Homer himself drew not his art so immediately from [illegible]

"Shakespeare came out of Nature's hand like Pallas out of Jove's head, at full growth hand nature." —*George Colman*

4. Truth and Variety of Character

"His *characters* are so much Nature herself, that it is a sort of injury to call them by so distant a name as copies of her. Those of other poets have a constant resemblance, which shows that they received them from one another and were but multipliers of the same image: each picture, like a mock rainbow, is but the reflection of a reflection. But every single character in Shakespeare is as much an individual as those in life itself; it is as impossible to find any two alike; as such as from their relation or affinity in any respect appear most to be twins, will upon comparison be found remarkably distinct To this life and variety of character we must add the wonderful preservation of it, which is such throughout his plays, that, had all the speeches been printed without the very names of the persons, I believe one might have applied them with certainty to every speaker. — *Alexander Pope*

"His plays alone are properly expressions of the passions, not descriptions of them His characters are real beings of flesh and blood; they speak like man, not like author" —*William Hazlitt.*

5 Powers of Insight and Imagination

"Shakespeare is as astonishing for the exuberance of his genius in abstract notions, and for the depth of his analytic and philosophic insight, as for the scope and minuteness of his poetic imagination. It is as if into a *mind poetical in form* there had been poured all the *matter* that existed in the mind of his contemporary Bacon. In Shakespeare's plays, we have thought, history, expedition, philosophy. all within the round of the poet" —*David Masson*

"Through all the forenoon of our triumphant day till the utter consummation and ultimate ascention of dramatic poetry incarnate and transfigured in the master-singer of the world, the quality of his tragedy was as that of Marlowe's broad, single and intense; large of hand, voluble of tongue, direct of purpose. With the dawn of its latter epoch a new power comes upon it, to find clothing and expression in new forms of speech and after a new style. The language has put off its foreign decoration of lyrics and elegiac ornament; it has found already its infinite gain in the loss of those sweet superfluous graces which encumbered the march and enchained the utterance of its childhood. The figures which it invests are now no more types of a single passion, the incarnations of a single thought. They now demand a scrutiny which tests the power of a mind and tries the value of a judgment; they appeal to something more than the instant apprehension which sufficed to respond to the immediate claim of those that went before them. Romeo and Juliet were simply lovers, and their name brings back to us no further thought than of their love and the lovely sorrow of its end; Antony and Cleopatra shall be before all things lovers, but the thought of their love and its triumphant tragedy shall recall other things beyond number—all the forces and fortunes of mankind, all the change and all the consequence that waited on their imperial passion, all the infinite variety of qualities and powers wrought together and welded into the frame and composition of that love which shook from end to end nations and kingdoms of the earth." —*A. C. Swinburne.*

6. Humanity

"What I admire in Shakespeare, however, is that his loves are all human—no earthliness hiding itself from itself in sentimental transcendentalism—no loves of the angels, which are the least angelic things, I believe, that float in the clouds, though they do look down upon mortal feelings with contempt just as the dark volumes of smoke which issue from the long chimney of a manufactory might brood very sublimely over the town which they blacken, and fancy themselves far more ethereal than those vapours which steam up from the earth by day and night. Yet these are pure water and those are destined to condense in black soot. So are the transcendentalisms of affection. Shakespeare is healthy, true to Humanity in this...... ....You always know that you are on an earth which has to be refined, instead of floating in the empyrean with wings of wax. Therein he is immeasurably greater than Shelley. Shelleyism is very sublime, sublimer a good deal than God, for God's world is all wrong and Shelley is all right—much purer than Christ, for Shelley can criticise Christ's heart and life—nevertheless, Shelleyism is only atmospheric profligacy at coin a Montgomeryism. I believe this to be one of Shakespeare's most wondrous qualities—the humanity of the nature and heart. There is a spirit of sunny endeavours about him, and an acquiescence in things as they are—not incompatible with a cheerful resolve to make them better." —*F. W. Robertson.*

7. Magic of Expression

"Let me have the pleasure of quoting a sentence about Shakespeare, which I met my accident not long ago in the *Correspondent*, a French review which not a dozen English people, I suppose, look at. The writer is praising Shakespeare's prose. 'With Shakespeare, [illegible]

succeeded in giving us the most varied, the most harmonious verse which has ever sounded upon the human ear since the verse of the Greeks. M. Henry Cochin, the writer of this sentence, deserves our gratitude for it; it would not be easy to praise Shakespeare, in a single sentence, more justly." —*M. Arnold.*

8 Humour.

"Shakespeare illustrates every phase and variety of humour: a complete analysis of Shakespeare's humour would make a system of psychology."

Elizabethan Stage

Originally, a scaffold was set up either in the churchyard, or market-place for the performance of a religious play, but for a secular play the innyard was chosen. The innyard resembled the quad of a small college or almshouse—it was surrounded by rooms, and had an open gallery running round it, on which the doors of the chambers on the upper floor gave in.

This was practically the model of the theatre that Burbage built on the site of the dissolved priority of Hollywell in Shoreditch in London in 1576 He, however, made the yard a circular one, like [illegible] already existing on the other [illegible] is led Shakespeare to speak of [illegible] the end of the century several more play-houses on more or less the same model sprang up In 1598 Richard and Cuthbert, sons of Burbage, built the famous Globe in which most of Shakespeare's plays were performed

From existing facsimiles and many scattered references of the time be can fairly reconstruct the Elizabethan stage The circular yard, which corresponds to 'the pit', was open to the sky, surrounded by three tiers of galleries, and having an oblong stage raised upon trestles projecting from one side almost into the middle of the area The players were thus surrounded by spectators. The highly priced seats were in the gallery behind the stage in a private box, called 'the lords room' The uppermost gallery was roofed with thatch or tiles, and the stage was partly covered with provision to carry off the rain.

The stage was sometimes a movable, platform as we have said above. At the back of the stage, was a screen in which were two doorways, opening out of the actors' retiring room; between them was a third door hidden by a curtain, which formed the background of the stage. The expression 'behind the arras' (where Polonius

e. g. in *Hamlet* lay in hiding) points to this curtain at the back of the stage. Behind the curtain was a recess, which could be used as an inner scence to represent *e. g.* the tomb of Juliet, or the bed-chamber of Desdemona. It was immediately below the upper stage. The upper stage was used to represent the battlement of a castle wall, the upper storey of a house, the balcony of Juliet's bedroom, or any scene prescribed as above in the stage directions.

The arras or the background could be used to indicate scenery by means of crude pictures painted on cloth. At any rate what little scenery was used was of a very primitive kind. M. Jusserand points out that Shakespeare made in for 'the deficiency of the scenery by his wonderful descriptions of landscapes, castles and wild moors." If Shakespeare had painted scenery at his command we would have lost much of his fine descriptive poetry. Theatrical property was, however, liberally put into requisition as we learn from the accounts books, of the Elizabethan times. The allusions in Ben Jonson's Prologue to *Every Man in his Humour* are significant—for he says he would have no

"roll'd bullet heard,

To say it thunders; nor tempestuous drum
Rumbles, to tell you when the storm doth come."

Large sums of money were spent on the costume of the players. But the costume was Elizabethan, there being no idea to reproduce the costume of the period in which the play was set. 'Shakespeare was no archaeologist : as the mediaeval artist who gave us the wall paintings and sculpture of our churches represented Pilate's Roman soldiers in plate armour, so his Romans, in *Coriolanus* for example, carry pistols, are put in the stocks, say grace before meat and generally behave and look like the Elizabethans who watched them perform."

All the female parts were played by men and boys in woman's dress. On this point the lines, spoken by Portia *(Merchant of Venice.* III, iv, 62—68) makes an oblique comment :

"Iill hold the any wager,
When we are both accounted like young men.
I'll prove the prettier fellow of the two.
And wear my dagger with the brave grace,
And speak between the change of man and boy
With a reed voice, and turn two mincing steps,
Into a manly stride."

It seems incredible that boys with 'cracked' voices could do justice to such parts as those of Lady Macbeth, Volumnia, Cleopatra. Cleopatra at any rate seems to lament before her death that 'some *squeaking* Cleopatra' will 'boy' her greatness.

INTRODUCTION

To

ANTONY AND CLEOPATRA

Shakespeare's Roman Plays :

Antony and Cleopatra belongs to the group of Shakespeare's Roman plays The other two plays of this group are, *Julius Caesar*, and *Coriolanus*. Chronologically speaking, *Julius Caesar* comes before the other two Roman Plays ; it was written in 1601. After an interval of seven years or more, the second of the Roman Plays, *Antony and Cleopatra* was written. *Coriolanus* followed *Antony and Cleopatra* about an year after. For the plots of his Roman Plays, Shakespeare is indebted to North's translation of Plutarch's Lives He closely adheres to the original source which he alters here and there only when compelled to do so by the necessity of his dramatic art Still as a dramatist Shakespeare is not concerned with the facts of history so much as with their significance. He presents historical veracity as idealized through his poetic imagination. Man and his destiny are his primary concern in his historical plays, both English and Roman, and he reveals the factors and forces which go to help or hinder man in his achievements

But the angle of vision with which Shakespeare views human achieve[illegible]
Plays. [illegible]
by his [illegible]
visible material world, the world of noble positive action, is the measure of greatness in the English historical play ; and the ideal, heroic character of those plays is that of the king who so gloriously succeeded,—Henry V." The problems raised in the English historical plays are the outcome of two hostile and conflicting forces, the king on the one side and his barons on the other, and Shakespeare studies the ability or inability of the king to subdue the hostile circumstances. In short, he studies those factors in character which lead to worldly power and success

But by the time he came to write his Roman Plays, Shakespeare had lost his interest in worldly success. He judges human achievement from a different standard. He no more applies to it the standard of [illegible] moral and spiritual ele[illegible] [illegible]isting in his English his[illegible] [illegible] *Caesar* should be an utt[illegible] [illegible] though Brutus fails and dies, he dies for a great cause, and as such, wins our highest esteem. The English [illegible]

of Shakespeare do not elicit our admiration in their failue as Brutus does. The fact is that the standards of judgment of English historical plays will not apply to the Roman play of Shakespeare. His interest in the latter has shifted from the mundane to the moral, from success in life to spiritual elevation. As Dowden points out : "In Julius Caesar, Shakespeare makes a complete imaginative study of the case of a man predestined to failure, who nevertheless retains to the end, the moral integrity which he prized as his highest possession and who with each new error advances a fresh claim upon our admiration and our love."

Brutus fails, and so does Antony, and so does Coriolanus. The causes of their failure are different. Brutus fails because he is an idealist and visionary, who prizes his principles above everything else in the world. Cassius, his right-hand man in the conspiracy against Caesar, is a man of greater practical wisdom and sound common-sense. As subsequent events prove, he is always right in his advice to his leader. Brutus, however rejects his advice, because it is not compatible with his high moral principles. Though ,Cassius is right, it is the voice of Brutus which inevitably prevails, because it is backed by a strong moral force. Cassius hates Caesar for personal reasons. Brutus does not hate him, and yet agrees to kill him because Caesar is a symbol of a new rising monarchy in Rome, which threatens to uproot Roman democracy. When he assured his Roman audience in his speech that he loved Caesar, he spoke literal truth :

"If there be any in this assembly, any dear friend of Caesar's to him I say that Brutus' love to Caesar was no less than his. If, then, that friend demand why Brutus rose against Caesar, this is my answer.,—Not that I loved Caesar less, but that I loved Rome more." And Rome for Brutus means high Roman traditions of democracy, of "liberty, freedom, enfranchisement." the three words forming the slogan of the conspirators.

Brutus commits many a blunder during the course of the play, He refuses to kill Antony, and allows him to deliver Caesar's funeral speech in his absence. Against the sound advice of Cassius he chooses to march to Philippi to attack the enemy. In the battle of Philippi he ensures defeat by his inconsiderate rashness and miscalculation of fact. And yet after his death highest tribute is paid to him even by those who brought it about :

> This was the noblest Roman of them all :
> All the conspirators, save only he,
> Did that they did in envy of great Caesar ;
> He only in a general honest thought.
> And common good to all, made one of them.
> His life was gentle ; and the elements
> So mix'd in him that Nature might stand up
> And say to all the world, *This was a man !*

Thus, in defeat and death. Brutus rises above his conquerors, and his superiority is acknowledged even by those who subdue him.

with the goddess Isis, and often appears in public dressed like her. When she sails down the river Cydnus in her barge, which belongs more to the dreamland than to real life, the rumour is quickly afloat that the goddess Venus has come to play with the god Bacchus for the general good of all Asia. Cleopatra, the wonder of the east, is associated with goddesses. That is why when Antony wishes he had never seen her, Enobarbus replies :

"O, sir, you had then left unseen a wonderful piece of work ; which not have been blest withal would have discredited your travel."

Though she ensnares Roman generals in the meshes of her matchless grace, she herself adroitly escapes the snare laid for her by Caesar. In the moment of her death, she rises to the supreme height of courage and royal dignity. Such is Cleopatra.

And yet these Titans, who bestride the narrow would like a colossue, suffer defeat and death at the hands a young man who till one-half of the play acknowledges Antony's superiority and frankly regards himself as his junior. The reason is that they lack the moral fibre in their being which ennobles defeat and prevents it from being a degradation. Shakespeare as a supreme artist is not given to moral preaching. He does not deal in precepts of moral reflections, or practical applications, on great and real artist ever does that. But as a supreme artist he grasps truth in its entirety. "The ethical truth lives and breathes in every part of his work as artist, no less than the truth to things sensible and presentable to the imagination." In *Antony and Cleopatra*, we are uniformly conscious of the decline of a lordly nature, of the diminution of heroic powers. A nemesis awaits Antony's voluptuous self-indulges. He may be unconscious of the moral law whose mandate he is constantly violating. But the retribution comes with absolute certainty, and he falls from a tremendous height.

The profession of love both on the part of Antony and of Cleopatra rings hollow with insincerity. Antony suspects Cleopatra of treachery :

> This foul Egyptian hath betrayed me :
> My fleet hath yielded to the foe ; and yonder
> They cast their caps up and carouse together
> Like friends long lost. Triple-turn'd whore ! 'tis thou
> Hast sold me to this novice.

And Antony must avenge himself on the woman he has been professing to love eternally. Cleopatra, while never tired of declaring her sincere love for Antony, employs all her feminine art and tricks to retain her hold on him. There is, thus, a two-fold picture in this play ; there is greatness, glory and grandeur on the one side, but on the other there is debauchery, deceit and disloyalty. Experience, manhood and honour all are sacrificed for sensual gratification :

> We have kiss'd away
> Kingdoms and province,

T [illegible] how that Shakespeare a [illegible] contempt worldy glory. [illegible] " for him :

> Let Rome in Tiber melt and the wide arch
> Of the ranged empire fall ! Here is my space,
> Kingdoms are clay · our dungy earth alike
> Feeds beast as man ; the nobleness of life
> Is to do thus.

The idea that love is superior to worldly glory recurs frequently in the play. Caesar, the "universal landlord", the "sole sir o' the world" is an "ass unpolicied". Antony in Elysium mocks ,

> The luck of Caesar which the gods give men
> To excuse their after wrath.

That wordly glory is momentary and its possessor is not great in the real sense appears to be the theme of *Antony and Cleopatra.*

The play, *Coriolanus*, is different in spirit both from *Julius Caesar* and *Antony and Cleopatra.* "If duty be the dominant ideal with Brutus, and pleasure of a magnificent kind be the ideal of Antony and Cleopatra, that which gives tone and colour to Coriolanus is an ideal of self-centred power." Coriolanus is the victum of inordinate pride, which causes the ruin of his life. The play opens with a strife between the Patricians and the Plebeians at Rome Shortly after, Coriolanus proves his worth as a great soldier in the fight against the Volsces. He would not accept a part of the spoils ; all that he wants is a wreath of honour in recognition of his services.

But the aristocratic pride of Coriolanus would not let him yield to the will of the common people, whom he hates He is a Patrician and, as such, is justly superior to them ; such is his contention The Plebeians are "a common cry of curs" whose breath Coriolanus hates He cannot flatter their weaknesses, while he despises them inwardly. Pride leads to his exile and finally turns him a traitor to his own country when he marches upon Rome with the Volsces to avenge the wrong done to him. For pride in Coriolanus is rooted deeply in passion. As Hudson points out, it is "rendered altogether inflammable and uncontrollable by passion ; insomuch that if a spark of provocation is struck into the latter, the former instantly flames up beyond measure, and sweeps away all the regards of prudence, of decorum and even of common-sense". Thus, the enemy of Coriolanus is Coriolanus himself and not the Plebeian section of Roman population He fails to curb his pride, and, therefore, brings about his own ruin.

Antony and Cleopatra : Date of Composition.

The composition of *Antony and Cleopatra* is assigned to 1607 or the early part of 1608. The following entry was made in the Stationer's Registers under 20th May, 1608 :

> "Edward Blunt Entered also for his copie by the lyke
> Aucthoritie, A booke Called. Anthony *and* Cleopatra."

This entry in the Stationers' Rgister is an evidence to prove that the play was written before May, 1608. There is another [illegible]

evidence which can help us to ascertain the date of composition of *Antony and Cleopatra*. In 1594 appeared the first edition of Daniel's tragedy *Cleopatra*. A revised edition of this book appeared in 1607. In this new edition the original text is considerably altered. Now, the question arises, what led Daniel to revise his play so thoroughly in 1607? Was it merely due to his re-reading of Plutarch with a maturer eye? Or, was the author stimulated to improve his own version by a fresh and better treatment of the story. In all probability it was Shakespeare's *Antony and Cleopatra* (which had appeared by 1607), which induced him to revise his own tragedy.

In the revised version of *Cleopatra*, Daniel introduces and assigns parts of certain new characters familiar to us in *Antony and Cleopatra*. For instance, he introduces for the first time Charmian and Iras, and Dercetas, Diomedes and Gallus. Dercetas, as in Shakespeare's *Antony and Cleopatra*, carries the sword, stained with Antony's blood, to Caesar, and his narration of Antony's death resembles Shakespeare's presentation of this event. Dercetas, or Dircutus, as in Daniel's tragedy says: "His worke is ended. Anthony hath done." These words remind us of Shakespeare's lines, "Unarm Eros, the long day's task is done" (IV, xiv. 35). Further, "Dircetus" describing Antony's last effort with his forces says, he "had brought them to their worke"; these words may possibly be a reminiscence of Antony's "I'll bring you to't" IV, iv. 34. In the opening scene of Daniel's tragedy Cleopatra says: "I have both hands and will, and I can die." These words bear a close resemblance to Shakespeare's line: "My rosolution and my hands I'll trust. In Act V of Daniel's play, Cleopatra is described as sitting in all her pomp, as though ready to sail down the "cleare Cydnos" once again to meet Antony. This reference to Cydnus reminds us of what Cleopatra says shortly before her death in Shakespeare's play: "I am again for Cydnus. To meet Mark Antony." Lastly, let us take the following lines from Daniel's tragedy:

> When shee afresh renewes
> Her hold, and with r'inforced power doth straine,
> And all the weight of her weeke bodie laies,
> Whose surcharg'd heart more than her body wayes.

Obviously, these lines are an echo of the following lines of Shakespeare:

> Our strength is all gone into heaviness,
> That makes the weight.

The fact that Daniel profited by Shakespeare's Richard II, and was induced by it to make changes in the second edition of his *Civil Warres* goes to support our presumption that he similarly profited by *Antony and Cleopatra*. If so, 1606 appears to be a more probable date of composition of Shakespeare's play than 1607.

Besides Daniel's *Cleopatra*, there are a few other plays in which there are certain points of resemblance with *Antony and Cleopatra*. These plays are, *Nobody and Somebody*—entered in the

Stationers Registers in 1606; *The Devil's Charter*—entered on 16th, October 1607; and Chapman's Bussy d' Ambois, which appeared in 1607.

"The internal evidence for the date of composition.............. ......depends on the complete change in metrical style approached through the plays since Hamlet, which deprives Shakespeare's blank verse of much music in its effort to become a more spacious continent of his multiplying thought; the increased percentage of lines in which the sense is carried on to the next without pause, and the consequent increase of stops within lines; the employment of the weak ending, prominent for the first time in *Macbeth*, and now much more strikingly so; the increased use of the double or feminine ending. Dependence on elocution to make a pause within a line metrically equivalent to syllable, or a long line musical, is frequent in the play, and there is a free disposition of accent which gives grip and strength at the cos[illegible] but all this does not deceive the sense *of space* [illegible] *no relaxation of* metrical [illegible] id images demanding utte[illegible] considered as the consequence of grave detect in a nature generously endowed with noble traits, has been compared with those of *Macbeth* and *Coriolanus*, between which it has taken its place" (R. H Case: The Tragedy of Antony and Cleopatra—Methuen)

The Historical Background of the Play

The events of the play cover a period of about ten years, dating from 40 B C, when the Roman empire was partitioned among the triumvirs, Octavius, Antony and Lepidus, to 30 B C, when Antony's death left Octavius the absolute master of the Roman empire.

In 60 B C., was formed the first triumvirate consisting of Julius Caesar, Crassus, and Pompey the Great But this triumvirate was doomed to a short life, as Ceasar and Pompey could not long live as friends In the plains of Pharsalia, 48 B C, the two hostile generals engaged Pompey was conquered has fled into Egypt, where he was murdered. Caesar pursued his adversary into Egypt, where he for some time forgot his fame and character in the arms of Cleopatra, who was then 22 Caesar had a son by her, named Caesarian But now his glory was at an end. His uncommon success created enemies in Rome. The chiefest of the senators, among whom Brutus his most intimate friend, conspired against him He was stabbed to death in the senate house by Brutus and his associates on 15th March 44 B C.

After Caesar's assassination his friend Mark Antony delivered his funeral oration, and to ingratiate himself and his party with the populace reminded them of the liberal treatment they had received from Caesar. For some time, it appeared that Caesar's power would pass into the hands of Mark Antony. But Caesar's great-nephew and adopted son, Octavius Caesar, who was then 19 soon returned from the east to claim a share in the government of the empire.

Accordingly, a second triumvirate was established with Antony Octavius and Lepidus as partners. The triumvirs divided the Roman empire among themselves ; Lepidus was set over all Italy, Octavius had the west, and Antony was made the ruler of the east. In 42 B. C., the triumvirs defeated the leaders of the conspiracy against Caesar at the battle of Philippi.

After Philippi, Antony proceeded to east to settle a dispute with Cleopatra, the Queen of Egypt. During the Civil War which followed Caesar's murder, she had supported Brutus. Hence, Antony in his expedition to Parthia, summoned her to apprel before him. She arrayed herself in the most magnificent appeal, and appeared before her judge in the most captivating attire. Her artifice worked, and Antony fell a victim to her charm. He followed her to Egypt, and spent a winter with her at Alexandria. Antony's wife Fulvia who during her husband's expedition in the east supported his political interests at Rome, was alarmed at his prolonged absence. She set out for Corinth to meet her husband. who received her with great coldness and indifference. This unkindess totally broke her heart, and she soon after died.

After the death of his first wife ; Fulvia, Antony married Octavia, the sister of Octavius Caesar, in order to strengthen his position in the triumvirate. Sextus Pompeius, the son of Pompey the Great who had acquired a great sea-power, was now threatening the west coast of Italy. Octavius came to a peaceful understanding with Pompeius at Misenum. In the meantime, Antony invaded Armenia, and brought the Armenian King a captive to Alexandria. His infatuation for Cleopatra crossed all limits of decency and prudence. He slighted Octavia, assigned various eastern countries to Cleopatra and her heirs, and virtually became an eastern despot. Rome was alarmed at the prospect of the transference of power from the Imperial City to Alexandria. Octavius Caesar could not tolerate Antony's insolence any more. He took up arms to avenge the wrongs of his sister, and perhaps more eagerly to remove a man whose power and existence kept him in continual alarms and made him dependent. Both the parties met at Actium in 31 B. C., where a naval engagement soon began. Cleopatra ruined Antony's cause by fleeing from the battle with her sixty sails. Antony followed Cleopatra into Egypt. where he was soon informed of the defection of all his allies and adherents, and saw the conqueror on the shores. He stabbed himself, and Cleopatra, too, killed herself by the bite of an asp. Antony died in the 56th, year of his age in 30 B. C. Caesar shed tears when he was informed that the enemy was no more.

Outline of the Plot.

Shakespeare borrows the plot of *Antony and Cleopatra* mainly from Sir Thomas North's translation of Plutarch's *Life of Marcus Antonius,* and he closely follows the original source. The reader is advised carefully to go through the passages from Plutarch given in this book, and to compare them with the corresponding passages in the play in order to see for himself how closely Shakespeare follows

the Greek biographer. Shakespeare may also have made some slight use of Appian's *History of the Civil Wars*, and of Leo's *History of Africa* translated by John Pory. But, he is mainly indebted to Plutarch for the plot of this *Antony and Cleopatra*.

As the events of the play begin, we find that Antony has already fallen a victim to the charm of Cleopatra. His followers resent his infatuation for the Egyptian Queen. For, he is neglecting all business of State and is totally unmindful of the events as they are developing in the empire. "Let Rome in Tiber melt," says Antony, "and the wide arch of the ranged empire fall." He finds his highest pleasure in embracing Cleopatra, and so long as she is with him, he does not care what happens to the world and the empire.

Presently, messangers from Rome arrive, and Cleopatra employs her feminine art to prevent Antony from attending to them. And to a certain extent she succeeds; for at first Antony refuses to give audience to them. But soon he realizes his mistake, and orders the messengers to be brought before him. The messengers have brought grave news. Antony's wife Fulvia, assisted by his brother, made war upon Caesar, who drove both out of Italy The Parthians taking advantage of Antony's indolence have invaded and annexed a part of the empire. And the gravest of all the news is that Fulvia died of long illness at Athens. Antony is moved by the news of his wife's death. No love was lost between the two And yet now that she is dead he wishes she were alive. She upset the peace of the empire, and created an unnecessary rift between him and Caesar Hence, it has become necessary for Antony to go to be reconciled with Caesar, his partner in the empire, otherwise the triumvirate would be liquidated There is another reason also for his hasty departure for Rome. Sextus Pompeius, the son of Pompey the Great, has acquired a mighty sea-power with which he is threatening to invade the west coast of Italy. Antony sends for Enobarbus, a trusty lieutenant, and when he [illegible] But [illegible] ercises [illegible] ony is adamant, and nothing can shake his will to leave Egypt immediately At last Cleopatra gives way and bids farewell to Antony with these words:

> Your honour calls you hence .
> Therefore be deaf to my unpitied folly.
> And all the gods with you ! upon your sword
> Sit laurel victory ! and smooth success
> Be strew'd before your feet

While Antony is set on his way to Rome Caesar is impatiently awaiting his arrival in the city. News are being brought to him of the rapid growth of Pompey's power Those Romans who are dissatisfied with the present regime are going over to him. His sea pirates, Menecrates and Menas, capture a vessel from Rome as soon she leaves the harbour. While the empire is facing the greatest peril, Antony is engaged in his carousals at Alexandria. Caesar, however,

reminded of the days when Antony cheerfully bore the greatest of rdships. Neither pangs of hunger nor prospect of death could ect his brave spirit in the least. What a change has come over him !

Sextus Pompey is busy with his preparations for war against esar, when news is brought to him that Antony is about to reach ome. A chill comes over his spirit. He was sure of his victory ainst Caesar ; but aided by Antony Caesar, has become invincible r Antony is a first-rate fighting soldier, and a commander of rare ility ; Pompey cannot defeat him. Antony comes to Rome and eets Caesar in a conference. Each has to make a number of com- iints against the other. Antony resents Caesar's concern about his y in Egypt. Caesar pleads concern on the ground that Alexandria s become a centre of intrigues against him. He hints at Fulvia's volt against him. But Antony replies that he had no concern in at revolt. He never instigated his wife to revolt against Caesar, d was ashamed of her conduct. Caesar's other complaint is that itony did not allow his messenger to appear before him, and did t even care to read the letters he had sent. Antony puts forth the a that when Caesar's messenger came he was drunk. But, next y he explained that fact to him which was as much as asking apol- y of him. At length, Agrippa interposes with a suggestion. Antony now a widower, and Octavius has a sister, Octavia. Let Antony ce Octavia to wife. He and Octavia will thus become brothers, d all their petty jealousies will vanish. Antony accepts the proposal iich offers him a chance of making peace with Caesar. After the incipals withdraw the lieutenants carry on their conversation. Eno- rbus gives a gorgeous, lyric description of Antony's first meeting th Cleopatra on the river Cydnus. When asked about Cleopatra, says :

> Age cannot wither her, nor custom stale
> Her infinite variety ; other women cloy
> The appetites they feed ; but she makes hungry
> Where most she satisfies.

nce, in his opinion. Antony will go back to Cleopatra in spite of marriage with Octavia. Antony has brought with him an Egyptian othsayer. He advises him to leave Rome as early as possible. For guardian-angel is afraid of Caesar's and is easily dominated by n. Though Antony is better than Caesar in many respects, yet esar is luckier of the two. Hence, Antony can never defeat him ether in sport or in war.

Cleopatra receives the news of Antony's marriage with Octavia l is beside herself with anger. She strikes the messenger who has ught him that ominous news, and draws out a knife to stab him. presently she calms down, and sends for the messenger to describe ier Antony's new wife.

The triumvirs meet Pompey near Mişenum. A conference is d in which terms of peace are discussed. The triumvirs are pre- ed to allow Pompey to retain Sardinia under his possession, provi- he clears the seas of all the pirates, and sends a certain amount

of wheat to Rome. After a little face-saving protestation, Pompey accepts the terms offered by the Triumvirs, and invites all to feast on his galley. Menas, one of the lieutenants of Pompey, is of the opinion that his leader has committed a blunder in accepting the terms of the triumvirs. Menas and Enobarbus converse on different topics They talk about Antony's marriage with Octavia. Enobarbus thinks that though Antony has married Caesar's sister, he will go back to Cleopatra, and thus "the band that seems to tie their friendship together, will be the very strangler of their amity."

The triumvirs arrive at Pompey's galley. Lepidus and Antony get drunk at the feast and even Caesar finds that his tongue "splits what it speaks". During the dinner, Menas draws Pompey aside and offers to set the vessel adrift and then cut the throats of the triumvirs If Pompey accepts the advice of his lieutenant he is sure to be the master of the world But he lacks the nerve to execute it, and replies that as a true Roman he would never betray his guests Thus Pompey's cause is lost for want of courage. Lepidus is now too drunk to sit any more at the dinner table, and is, therefore, carried ashore by a servant The revelry is distasteful to Caesar, who is, therefore anxious to rise The banquet comes to an end with a Bacchanal in which all present take part

Antony returns to Athens with his new wife Octavia When they were leaving Rome Caesar admonished Antony to treat her well :

> Most noble Antony,
> Let not the piece of virtue, which is set
> Betwixt us as the cement of our love,
> To keep it builded, be the ram to batter
> The fortress of it ; for better might we
> have loved without this mean, if on both parts
> This be not cherish'd.

And Antony assured Caesar of his lasting love for Octavia, and thereby his permanent friendship for him "Make me not offended in your distrust", he said, and Caesar was satisfied with his reply But the promise quickly made is soon forgotten The "brothers" cease to be friends, find fault with each other's actions exchange letters of mutual accusations and finally prepare for a war Antony is angry with Caesar for several reasons He went on war against Pompey without consulting him, his partner in the empire, and did all that he could to belittle him in the public eyes Caesar accuses Antony of disregarding the authority of Rome and acting like an eastern despot. Antony was enthroned as an Emperor at Alexandria and bestowed many an eastern kingdom on Cleopatra and her heirs. Thus, he does whatever he likes without even consulting Rome.

A war between the "brothers" now appears to be inevitable Octavia, however, tries to prevent its outbreak by acting as a mediator between the two, and she goes to Rome for this purpose. But Octavia's efforts at reconciliation result only in still further rupture between Caesar and Antony. Caesar reads a malicious motive of

Antony in Octavia's unostentatious entry in Rome. He did not send an army with her in order to show Caesar that he held his sister in contempt. In vain Octavia protests that it is of her own accord that she has come to Rome unattended by an army. Caesar's anger would not be pacified.

Antony goes to Athens where he prepares for a war against Caesar. But his will is dominated by Cleopatra, and he would not listen to the sane counsel of his tried and trusted captains and soldiers. One and all they advise him to fight Caesar by land. But against their better reason, Antony decides on a naval engagement with Caesar, simply to satisfy a caprice of Cleopatra. His generals point out numerous advantages of fight by land. Antony's forces are specially trained for such a fight. Besides, he has proved his ability as a general in many a fight by land. So, if he fights Caesar by land, his victory is assured. But Antony cannot go against a caprice of Cleopatra ; he must fight Caesar on the sea.

Antony's fleet engages the enemy near Actium. In the thick of fight when either side is at an equal advantage, and the issue is undecisive, Cleopatra turns the rudder of her ship and flees from the battle with her sixty sails, and Antony like a doting mallard flies after her. Thus, Caesar gains an easy victory, and Antony's cause is ruined. His fleet melts and his supporters desert him. Shorn of his glory he reaches Egypt as a vanquished monarch.

Keen is Antony's remorse for what he has done. He, the greatest soldier on earth, ran away from the battle-field like a coward and thus, brought about his own ruin. He ruminates on what he was in the past, the victor of Philippi, the conqueror of conquerors and the seniormost member of the triumvirate. But now he has been defeated by a mere boy, who as a soldier stands no comparison with him. Cleopatra comes to console him. He reproaches her. She weeps and her tears soften him. Then he kisses her and revives in a moment of desperate courage.

Antony and Cleopatra send their petition to Caesar through their messenger. Antony has asked Caesar to allow him to live in Egypt, or to reside in Athens as a private citizen. Cleopatra requests him to allow her heirs to retain the crown of the Ptolemies. Caesar's answer is curt and brutal. He rejects both the requests of Antony. As for Cleopatra's petition, he is prepared to consider it, provided she turns Antony out of Egypt or puts him to death. Then he sends his messenger, Thyreus, to win Cleopatra away from Antony.

Antony is highly incensed to receive Caesar's reply to his request. Defeat has robbed him of common-sense and wisdom. He sends a challenge to Caesar to a personal combat, sword to sword. Thyreus arrives to persuade Cleopatra to betray Antony to Caesar. Cleopatra receives him cordially and even allows him to kiss her hand. Just then Antony comes there and flares up to see what is going on. He orders his servants to whip Thyreus until he cries with pain. Then he lets loose his anger on Cleopatra. She was a whore and a boggler, but the gods shut up his eyes, so that he might not see

the truth. Cleopatra waits till he is calmer. Then she protests solemnly that she has ever been sincere to Antony. Antony decides to attack Caesar next morning, and calls for one last gaudy night as a prelude to his heroic onslaught.

On the night preceding the battle, Antony takes a farewell of his faithful followers and leads them on to a supper. That very night his sentries hear a strange music in the air, and think that god Hercules, Antony's ancestor, is withdrawing his support from him.

Antony puts on his armour long before the morning dawns. When the first rays of the sun fall of Alexandria he rides to the battle-field accompanied by his soldiers and captains On the battle-field he learns that Enobarbus, one of his most devoted followers, has left him and gone over to Caesar's said. It is the worst of all the blows; but he cannot forget the faithful services Enobarbus has rendered to him He orders that all the wealth Enobarbus has left behind together "with his bounty overplus" be sent to him immediately. When Enobarbus hears that Antony has sent all the wealth he left behind, together with his own bountiful presents, he is filled with deep remorse at deserting such a generous master, and dies of a broken heart.

In the ensuing battle, Antony succeeds in driving back Caesar's troops to their tents. In the evening, he returns to Cleopatra as a victor This, however, is his last victory Next morning he repeats the mistake he had committed at Actium, he decides to fight Caesar by sea. He goes to an elevated place to watch the battle but he finds that his entire fleet has surrendered to the enemy He suspects that Cleopatra has betrayed him, and decides to kill her, and then to commit suicide Cleopatra being terribly afraid of Antony, shuts herself up in her monument and sends word to him that she is dead Mardian, who was sent to give the news to Antony, tells him that she died with his name of her lips On hearing the news of Cleopatra's death, Antony removes his armour and prepares to commit suicide He asks her servant Eros to give him mortal strokes with his sword But instead of doing that Eros stabs himself and falls d. a. dead Antony is much impressed by the heroism of Eros, and, seeing that he would follow the splendid example set by his servant f.' on his sword But though mortally wounded he does not die immediately He calls upon his guards to kill him, but they all flee his presence

Cleopatra recovering her nerves realizes the blunder she has committed in sending the false news of her death to Antony In haste she sends Diomedes to inform him that she is still alive But he arrives too late; for Antony is already at the threshold of death Antony implores Diomedes to take him quickly to the place where Cleopatra is Accordingly, he is carried to the monument Cleopatra is afraid to come out of the monument For, if she does so, in all likelihood she would be captured by Caesar's soldiers So, she and her maids heave Antony up to where they are Antony now speaks his last words of advice to Cleopatra Of Caesar seek your honour, with your safety" he says But Cleopatra replies that honour

safety do not go together. "None about Caesar trust, but Proculeius", he advises again. But Cleopatra will trust none but her resolution and her hands. Antony's last thought before his death is that he lived as a mighty emperor and is dying as a brave Roman. Cleopatra swoons after Antony's death, and her maids think that she has followed him. But by and by she regains consciousness and declares her dertermination to do "what's brave, what's noble......after the high Roman fashion."

Caesar is moved to tears on hearing that Antony is dead. He is now anxious to lead Cleopatra in triumph to Rome; but he fears lest she should commit suicide. So he sends his messengers to assure her that he means to offer her honourable terms. But one of Caesar's messengers, named Dolabella, tells her in confidence that his master wants to take her to Rome as his war prisoner. Cleopatra, however is not prepared to bear that insult. She will not suffer the humiliation of following the triumphal car of Caesar, nor will she allow herself to be exhibited at Rome like an Egyptian Doll.

Caesar personally visits Cleopatra to assure her that he will offer her liberal an honourable terms But the real purpose of his visit is to persuade Cleopatra not to commit suicide, so that he may fulfil his ambition of leading her in triumph to Rome. He threatens to kill all her children in case she chooses to follow Antony's example. Cleopatra hands over to Caesar an inventory of all her possessions with the assurance that she has kept back nothing. She calls upon her treasurer, Seleucus, to testify to the truth of her statement. But Seleucus replies that she has kept back articles valuable enough to purchase what she has included in her list. Cleopatra is exasperated at the disloyalty of her treasurer, but Caesar consoles her.

When Caesar leaves, Cleopatra tells her maids that they should summon up courage to die like brave women. For Caesar means to take them to Rome where they will be subjected to the greatest possible humiliation. She has already ordered the means of her deliverance to be brought to the moment, and she is expecting it every moment. But a queen as she is, she must die in her royal robes. Hence, she orders her maid, Charmian, to attire her in her crown and robes. Charmian goes to bring her royal dress, and in her absence a villager with a basket full of figs comes to her. Under the figs there are poisonous asps in the basket. The villager, who is with of the tragic purpose for which he has brought the asps, talks to Cleopatra in a stupid manner which provokes laughter.

Charmian returns with Cleopatra's royal robes. When she has been attired as a queen, she gives a farewell kiss to her maid Iras, who falls down dead immediately. She had already swallowed poison to end her life. Cleopatra's courage is redoubled by the heroic example of Iras. She takes an asp out of the basket and applies it to her breast saying that it is her baby at her breast "that sucks the nurse asleep." Presently, she applies another asp to her naked arms and falls down dead. After her death, Charmian sets

straight the crown on her head, and then herself commits suicide by applying an asp to her arm.

Caesar on being informed of Cleopatra's death comes to the monument. In spite of his best efforts he failed to prevent Cleopatra from committing suicide. But he admires her courage :

> Bravest at the last,
> She levell'd at our purposes and, being royal,
> Took her own way.

He tries to discover the manner of her death, and thinks that perhaps she died of snake-bite He orders that she should be buried beside Antony in a manner befitting her high status and dignity.

Background, Scenes etc.

The entire world, as it was known to the Romans, forms the background of *Antony and Cleopatra.* It touches on the one side the plains of Syria and on the other Rome and Italy, and includes Greece, Egypt, Misenum, Sicily and Sardinia. There are frequent references in the play to extensive parts of the world When Lepidus, being drunk, is carried away from the feast on Pompey's galley, the servant removing him "bears *the third part of the world*" The death of Antony, according to Caesar,

> Is not a single doom ; in the name lay
> *A moiety of the world*

After Antony's defeat, Caesar becomes "the universal landlord" and "sole sir o' *the world*"

Against this extensive background events of world importance occur. Mighty armies march across continents, great battles are fought and kingdoms are lost and conquered The events of the play affect the fate of monarchs and nations The mighty are made mighter, and the great and high are dragged down to the level of the humble and the lowly During the period of ten years which is the time duration of the play great and rapid changes occur in the Roman empire. The Parthians, a perpetual headache to Rome, are conquered, and the eastern boundary of the empire is extended up to middle east. The second triumvirate is set up after the murder of Julius Caesar with Octavius, Antony and Lepidus as its members. The empire is divided among the three Antony come under the baneful influence of Cleopatra, disregards the authority of Rome and violating all healthy Roman traditions, becomes an eastern despot The Romans are alarmed at the prospect of the world-power shifting from the Imperial city to Alexandria Sextus Pompey acquires a great sea-power and threatens to attack Rome The triumvirs are temporarily united against this common danger, but break into open hostility when that danger is removed. Lepidus is arrested and imprisoned. After that there is a contest for world-mastery between Octavius and Antony. Gigantic fleets of the two hostile Roman leaders meet at Actium Antony is defeated in the naval engagement and is compelled to flee from the battle. Actium decides the fate of Rome and turns it into a monarchy with an emperor at its

head. Wars come to an end and the world enjoys an unprecedented peace. These are the great events which develop in this play.

These mighty world events are managed and marshalled not by ordinary men but by human giants. The protagonists derive something of their stature from the size of the stage on which they play their historic part. Antony, as Cleopatra appropriately says, is "the demi-Atlas of this earth", who has the power to 'piece her opulent throne with kingdoms." Kings are at his command and are eager to serve him like servants. His very presence on the battle-field is enough to make Pompey yield to the wish of the triumvirs. Even in defeat he defies Caesar, the master of the world and calls for a gaudy night in the face of death. And Cleopatra is a fitting counterpart of this Titan. If he is power incarnate, she is the embodiment of wealth and luxury. When in the height of her glory, she identifies herself with godesses Isis and Venus. Even the greatest Roman generals are ready to place at her feet the wealth of the world. Through her artifices she threatens to bring about the disintegration of the Roman empire, and even Octavius, the great triumvir, regards her as the greatest danger to Rome. If he can lead her in triumph to Rome, he will earn everlasting glory. This woman of wealth and luxury, this serpent of old Nile, cannot be subdued ever by Caesar. For, she has death at her command to free her at will from Caesar's bondage. Hence, Caesar, the world-conqueror, is an ass unpolicied before her. She can outwit even the greatest of the great. Cleopatra, therefore, is not an ordinary woman, but one belonging to the race of Titans.

The scenes in this play are so constructed as to suggest its rapid action and quick historic changes. "Shakespeare's normal method of construction", says Harrison, "was to present the story in a series of fifteen to twenty episodes with half a dozen long scenes and the rest shorter passages bridging the gaps between the main episodes. *Hamlet*, for instance, contains eighteen scenes, of which four have over three hundred lines apiece and six less than one hundred. In the *Merchant of Venice* he had experimented in the Second Act with the method of a more rapid alteration of nine incidents, seven of which are less than eighty lines in length. The effect of these short scenes is that the plot moves rapidly and the audience is kept in touch with all aspects of a complicated story. It was a manner of presentation to which the Elizabethan stage with its different localities readily lent itself. In *Antony and Cleopatra*, Shakespeare once more experimented with rapid alterations. The play contains no less than forty-two episodes, of which one only exceeds three hundred lines, and twenty four are less than seventy-five lines in length."

Shakespeare presents the plot of *Antony and Cleopatra* through a series of flashes. The short scenes are calculated to present the protagonists in the process of action. Here and there action is replaced by a picture gorgeous and elaborate for instance the opening scene which reveals Antony and Cleopatra engrossed in each other's

love, or the scene of Caesar's visit to the monument with the dead bodies of Cleopatra and her maids lying about. From the third scene onward action becomes rapid, and accordingly scenes become shorter. The last three acts of the play are characterized by rapid movement and quick changes Antony and Caesar fall out and make preparations for war. They lead their armies to battlefields. There are fights, reverses and counter-reverses When at last the din of battles subsides and the atmosphere is cleared of dust, we find Caesar resplendent with glory and Antony and Cleopatra totally bereft of their fortunes. These rapid changes and reverses of fortune are adequately presented through a series of short scenes some of which are hardly more than stage direction Caesar comes with his army, and gives his final instructions to his commander-in-chief (Act III, Sc. VIII) On the other side of the stage, Antony comes with his troops, and asks his commander, Enobarbus, to wait and watch the movement of the enemy, (Act III, Sc IX) The first scene contains 32 words, and the second 30.s To the Elizabethan audience the marching of soldiers across the stage, and quick entry and exist of commanders gave the impression of a fierce battle about to be fought

The plot broadly speaking, can be divided into two parts. The first part comprises the first two acts, and the second part the last three. In the first part, Antony with a strong effort of will overcomes his infatuation for Cleopatra, breaks his strong "Egyptian fetters", and goes to Rome to set right the affairs of the empire. Pompey has become a real enough danger to the triumvirs, and Caesar and Lepidus are unable to crush his power without Antony's help So, he hastens to Rome in spite of Cleopatra's protestations of love, and her efforts to detain him at Alexandria. At Rome, Antony meets an angry Caesar who accuses him of breach of trust and of creating through his plots a rift in the triumvirate Antony realizes the grave political danger resultant on his hostility with Caesar It may even lead to the break up of the empire; in any case, it would lead to a war between the two. Agrippa suggests a way of alliance, let Antony marry Caesar's sister, Octavia That marriage would end their hostility, and tie them permanently into a bond of friendship Antony sees in that proposal his chance of patching up his differences with Caesar, and strengthening his position in the triumvirate, so he eagerly accepts it. Pompey has little chance of success against the united triumvirs So, he quietly accepts the terms offered to him, and invites the three rulers of the world to a feast on his galley The first part of the plot ends at this point

But even while Antony is striving to be reconciled with Caesar, Shakespeare throws casual hints to suggests that their reconciliation would be but shortlived The soothsayer (in Act II, Sc III) warns Antony that his guardian angel is dominated by Caesar's and advises him to remain as far away from Caesar as possible. Moreover, Caesar's sister, Octavia, whom Antony has married for political

reasons, is of a nature wholly incompatible with that of Antony. She is "of a holy, cold, and still conversation", while Antony is gamesome and loves carousals and gay nights. Hence, as Enobarbus says, "he will to his Egyptian dish again : then shall the sighs of Octavia blow the fire up in Caesar ; and..........that which is the strength of their amity shall prove the immediate author of their variance." Antony himself admits that though he has married Octavia, his pleasure lies in Egypt :

> I will to Egypt :
> And though I make this marriage for my peace,
> I' the east my pleasure lies. (Act II, Sc. III. ll. 38–40).

Through these hints and suggestions, Shakespeare prepares us for the events as they develop in the second part of the plot.

Act III begins with a scene in Syria. Ventidius, one of the generals of Antony, has succeeded in defeating the Parthians. The scene is rebundant, and in no way helps the development of the plot. The succeeding scenes show the beginning and growth of rupture between Caesar and Antony. The expectation of Enobarbus has been fully answered, Octavia has been slighted by her husband, who in her absence at Rome goes back to Cleopatra. The brothers fall out, and prepare for a war ; either Caesar or Antony can live as master of the Roman empire. In this second part of the plot, Antony's character and intellect both suffer a decline. He is already a ruin of Cleopatra's magic when he goes on war against Caesar. He is no more the Antony of Philippi ; no more can he strike terror in a Pompey by his very presence on the battlefield. Debauchery has weakened his will, and he has virtually become a subordinate to Cleopatra. He takes wrong decisions against his better reason and against the sane counsel of his generals. The result is that by the time we reach the end of the fourth act, Antony's ruin is complete. He flees from the battle of Actium ; sinks into despondency ; rises from it only to become a ranting old ruffian ; throws an insane challenge for a personal combat to Caesar ; and decides once again on a sea-fight. His fleet, friends and followers, all desert him ; and he has reason to suspect that he has been betrayed by Cleopatra. Alone and friendless, he attempts suicide, bungles it, as he bungles everything in his last days, and is carried to Cleopatra at his request, where he breathes his last in her arm. Such is the trends of events in the third and fourth acts of the play.

The fifth act shows Cleopatra rising to tragic height. In the previous acts, she is "serpent of old Nile", "a morsel cold upon dead Caesar's trencher", "a fragment of Cneius Pompey's", a wily, treacherous, harlot who abandons her lover of the moment when she finds a better one. But the death, scene of this women is marvellous. Perhaps, it is the finest of all the death-scenes of Shakespeare. It is in this scene that Cleopatra attains to a dignity of which she gives no sign in the previous acts and scenes. She would not submit to the indignity of being treated as a war prisoner ; she would not let Caesar lead her in

triumph to Rome Hence, she would do "what 's brave "what 's noble.........after the high Roman fashion", and make death proud to take her. The last scene reveals a new aspect of Cleopatra's character, the grand and the noble aspect. "Bravest at the last", says Caesar after her death, and the last scene of the play does depict her as such.

Characters of the Play

Mark Antony :

Mark Antony figures for the first time in *Julius Caesar.* Even in that play his character is a complex amalgam of many traits He is not held in high esteem in Rome, and is known chiefly for his frivolity and dissolute life Brutus regards him as a mere "limb of Caesar", and thinks that after Caesar's death, he will automatically be rendered helpless and inactive How false is their estimate of Antony's character becomes evident after Caesar's death. How cleverly he obtains the permission of the conspirators to deliver Caesar's funeral oration ! And with that marvel of oratory in the forum he succeed in wi[illegible] ng the conspirators from R[illegible] proves himself a wise gener[illegible] en a boy, and without Antony's help could not inflict defeat on the conspirators. So instead of proving a paralysed limb of Caesar, as Brutus expected, Antony shines as a great soldier and an astute diplomat after Caesar's assassination.

Antony, the great victor of Philippi, appears as a still greater figure in *Antony and Cleopatra.* He is the seniormost triumvir, and the master of one-third of the world He has at his absolute command all the opulence of the east Kings serve him like personal servitors. Even the fierce, warlike Parthians yield to the might of this "demi-Atlas of the earth " His name is enough to strike terror in the heart of his foes, and even Sextus Pompey trembles to hear of his arrival in Rome to fight against him. Shakespeare has painted the protagonists of *Antony and Cleopatra* on a scale larger than human. When considered in the context of the background of the play, which is the entire known world, these rulers of human destiny appear to assume gigantic form. That is why Drowden says "The [illegible]

splendour".

Antony stands a symbol of power, wealth and glory of the Roman empire. And yet strangely enough he becomes the slave of a harlot. His powers undergo rapid decline in the play. He has already fallen a victim to Cleopatra's charm when the play begins. His two followers, Demetrius, and Philo, are not unreasonable in resenting his infatuation for the Egyptian queen :

Nay, but this dotage of our general's
O'erflows the measure : those his goodly eyes,
That o'er the files and musters of the war
Have glow'd like plated Mars, now bend, now turn,
The office and devotion of their view
Upon a tawny front : his captain's heart,
Which in the scuffles of great fight hath burst
The buckles of his breast, reneges all temper,
And is become the bellows and the fan
To cool a gipsy's lust.

When Antony appears with Cleopatra shortly after, he by her action and speech testifies to the truth of his follower's complaint. He shares with his other two partners the grave responsibility of the administration of a great empire. Millions depend on him for the safety of their life and property. And yet "Kingdoms are clay" for him, "Let Rome in Tiber melt". he says "and the wide arch of the ranged empire fall." And this contempt of empire, wealth and grandeur is not actuated by any philosophical principles, but by his lustful desire to hold Cleopatra in perpetual embrace.

For a time, Antony overcomes his infatuation, goes to Rome to patch up his differences with Caesar and to subdue Pompey, the common enemy, with a joint effort of the triumvirs. He marrries Caesar's sister, Octavia, for his own peace and for strengthening his position in the triumvirate. Obviously, he acts by selfish motives, and forgets Cleopatra and his protestations of love for her to gain personal advantages. Antony is selfish, pleasure-seeking and ease-loving. So he was in the days of Julius Caesar ; so he is in the days of his successor, Octavius. It is difficult to believe that his speech in the forum was actuated by the unselfish motive of avenging a friend's foul murder. Perhaps, he saw the golden possibility of inheriting Caeser's crown, if he succeeded in showing the conspirators in an ill light by the magic of his oration. Though he marries Octavia for political advantage, he, in his heart of hearts, is conscious of the fact that he will return to Cleopatra :

I will to Egypt :
And though I make this marriage for my peace,
I' the east my pleasure lies.

Pleasure and personl gain, these two form the chief motives of Antony's action.

Soon after his marriage with Octavia, Antony returns to Cleopatra. Octavia asks for permission to go to Rome to act as a mediator between her husband and brother. That permission is readily given, for Antony is anxious to get rid of the obstacle to the renewal of his relations with Cleopatra. No sooner does Octavia leave for Rome than he goes to Egypt and to his pleasures. Thereafter the deterioration of his character and his corresponding ruin are rapid. He becomes completely a subordinate of Cleopatra, loses his will and ability to take right decisions. Against his better reason and the

sane counsel of his generals and soldiers he chooses to fight Caesar by sea merely to humour a whim of Cleopatra. And when she turns the rudder of her ship to flee from the battle he, too "claps on his sea-wing, and, like a doting mallard" follows her, and that, too, at a time.

> When half to half the word opposed, he being
> The meer'ed question.

-ll are cast to the four winds. The an object coward at Actium, the

After Actium, the diminution of Antony's intellect is very obvious He gently upbraids Cleopatra for fleeing from the battle, and towing him after her. For,

> Egypt, thou knew'st to well
> My heart was to thy rudder tied by the strings,
> And *thou shouldst tow me after : o'er my spirit*
> Thy full supremacy thou knew'st, and that
> Thy back might from the bidding of the gods
> Command me.

This is a very honest confession of Antony's helplessness in his infatuation for Cleopatra which he is now unable to overcome She sheds a few drops of tears and is readily pardoned Than food and wine and fresh errors and follies. Failing to obtain terms from Caesar, Antony sends him an insane challenge for a personal combat, sword [illegible] Caesar ; and as a [illegible] lut Antony's last flash [illegible] and he is driven to [illegible] ide not so much to escape shame and dishonour, as in the hope of meeting Cleopatra in lands Elysian :

> I will o' ertake.three, Cleopatra, and
> Weep for my pardon............
> ......I come, my queen......stay for me
> Where souls do couch on flowers, we'll hand in hand,
> And with our sprightly part make the ghosts gaze
> Dido and her Aeneas shall want troops,
> And all the hunt be ours.

Mark Antony is one of the most complex character creations of [illegible]

his infatuation with a strong effort of will, and yet sinks into it again to his utter ruin and destruction He is a selfish pleasure-seeker, and yet in his treatment of Enobarbus, who has deserted him, he rises to a rare height of generosity His personality is composed of great heights and deep abysms But in our condemnation of those abysms, we should not overlook the great heights He was

a great orator, a great soldier, a great conqueror, and a great lover. "When men are born or drawn on the grand scale", says Boas, "and Antony was both, the appraisement of ordinary mortals sounds hollow and impudent : it is easy to preach a trite sermon on his faults as on those of Napoleon, and as superfluous. The world will forget the sermon and remember the man. For Antony, like Napoleon, was a sportsman, and there is no one dearer to the world's heart than a sportsman. And this explains why, when that rare man dies who has been great enough to make sport on a world wide scale.

> the odds gone,
> And there is nothing left remarkable
> Beneath the visiting moon."

Cleopatra :

Hamlet, Falstaff and Cleopatra—these three are the greatest character creations of Shakespeare. They are emodiments of the rounded complexity of human nature, of the varied traits which render human nature an enigma. In his description of Cleopatra, Enobarbus, who is a shrewd judge of character, rightly underlines the "infinite variety" of her nature. Her nature is composed of traits so infinitely varied, that it is impossible to bring it under one single formula, howsoever comprehensive it may be. And this is the source of her unique charm. As Mrs. Jameson points out in her brilliant appraisal of Cleopatra's character. Her mental accomplishments, her enequalled grace, her woman's wit and woman's wiles, her irresistible allurements, her starts of irregular grandeur, her bursts of ungovernable temper, her vivacity of imagination, her petulant caprice, her fickleness and her falsehood, her tenderness and her truth, her childish susceptibility to flattery, her magnificent spirit, her royal pride, the gorgeous eastern colouring of the character—all these contradictory elements has Shakespeare seized, mingled them in their extremes, and fused them into one brilliant impersonation of classical elegance, oriental voluptuousness, and gipsy sorcery......She dazzles our faculties, perplexes our judgment, bewilders and bewitches our fancy ; from the beginning to the end of the drama we are conscious of a kind of fascination against which our moral sense rebels, but from which there is no escape."

Cleopatra's moods and caprices change with the quickness of lightning. When the play begins, we find her playing the part of a sweetheart tenderly asking her lover the limits of his love for him :

> *Cleo.* I'll set a bourn how far to be beloved.
>
> *Ant.* Then must thou needs find out new heavens, new earth.

She evokes in Antony a feeling resembling the pure passion of love. Presently, messengers from Rome arrive, and she turns their arrival into an opportunity for banter. She suggests to Antony that perhaps they have brought a mandate from Caesar, or from his terrible wife Fulvia of whom as a henpecked husband he stands in slavish awe :

> Fulvia perchance is angry ; or, who knows
> If the scarce-bearded Caesar have not sent
> His powerful mandate to you, "Do this, or this ;
> Take in that kingdom, enfranchise that ;
> Perform't or else we damn thee."

Antony is irritated, and yet finds a strange fascination in her banters :

> Fie, wrangling queen !
> Whom everything becomes, to chide, to laugh,
> To weep ; whose every passion fully strives
> To make itself, in thee, fair and admired !

Every mood becomes her, and every mood is equally fascinating. The play is interspersed with varying moods and caprices of this woman of infinite variety. She makes an eager search for Antony, but withdraws when she meets him : "We will not look upon him ; go, with us." When Antony comes, and she divines from his looks that he is about to leave Egypt, she pretends to swoon. Then she plays the part of a beloved betrayed by a false lover. When he breaks to her the news of Fulvia's death, she refuses to believe him :

> Though age from folly could not give me freedom,
> It does from childishness ; can Fulvia die ?

But when he assures her that he is in earnest, her gibes are turned upon him for the calmness with which he bears the news of his wife's death. How can she expect love and loyalty from a man, so callous and unfeeling ? Is it not his duty to shed tears in memory of his departed wife, even if he did not love her ? He can at least assume a virtue though he has it not

> O most false love !
> Where be the sacred vials thou shouldst fill
> With sorrowful water ? Now I see, I see,
> In Fulvia's death, how mine received shall be

When her taunts lash Antony to wrath she immediatly softens her gibe with a subtle flattery of Antony .

> Look, prithee, Charmian,
> How this Herculean Roman does become
> The carriage of this chafe

And then her mood changes to tenderest regrets and fond farewells, as she acknowledges the necessity of his leaving for Rome immediately :

> Your honour calls you hence .
> Therefore be deaf to my unpitied folly,
> and all the gods go with you ! upon your sword
> Sit laurel victory ! and sweet success
> Be strew'd before your feet !

In the absence of Antony, Cleopatra plays a lovelorn lass, who is constantly thinking on her lover She would "sleep out this great gap of time my Antony is away " She asks Charmian if she

loved Caesar as deeply as she loves Antony ; and when Charmian repeats the tender words she used to say of Caesar, she replies :

> My salad days,
> When I was green in judgment : cold in blood,
> To say as I said then.

The news from Rome that Antony is married to Octavia shows Cleopatra in entirely a new mood. Unable to bear the humiliation of a rival being preferred to her, she flies into an uncontrollable rage, strikes the poor messenger to the ground, hales him up and down by the hair, and draws a knife to kill him. But she quickly recovers herself and demands to have the hateful truth repeated. Soon she burns with the curiosity to know more about her rival, and is eager to cross-examine the messenger about her. When the messenger describes her in detail; she derives some consolation from the thought that she does not possess a single quality to attract Antony, who, therefore, will return to her.

Cleopatra is well adept in the art of dealing with men. By the witchery of her charm, she has made three mighty Roman generals yield to her fascination. Her hold over Antony is not due to her physical charm so much, as to her varied tri[illegible] her wit. She is fainfully conscious of the [illegible] freshness and beauty of her early youth, that she is "with Phoebus" amorous pinches black, and wrinked deep in time." But she knows the art of retaining her hold on those who have once fallen a victim to her charm. Antony having once got entangled into her meshes cannot escape from them, do what he may. When Antony is busy with his messengers, she is vexed at his absence from her side, and asks her servants to go and see where he is and what he is doing. She particularly instructs them to inform Antony that she is in a mood just the opposite of his ;

> See where he is, who's with him, what he does :
> I did not send you : if you find him sad,
> Say I am dancing ; if in mirth report
> That I am sudden sick.

When her attendant points out that she is not employing the right methods to retain her hold on Antony, and suggests that she should "in each thing give him way, cross him in nothing", Cleopatra replies ; "Thou teachest like a fool ; the way to lose him." The mistress knows better than her servants how to retain her hold on men. In his description of Cleopatra, Enobarbus particularly mentions her wonderful power to retain her hold on men, the power which does not depend only on physical charm :

> Age cannot wither her, not custom stale
> Her infinite variety : other women cloy
> The appetites they feed : but she makes hungry
> Where most she satisfies.

Octavius is the only Roman who is not influenced by her charm. But

if in her life Cleopatra fails to fascinate him, she does make him notice her compelling charm after her death :

> But she looks like sleep,
> As she would catch another Antony
> In her strong toil of grace

Cleopatra's death-scene is one of the greatest triumphs of Shakespeare's dramatic art Cleopatra, the artful, ensnaring witch, the voluptuous royal harlot, the cause of the ruin of Antony [illegible] empire, at once rises to tragic dig[illegible] which she never before rises in the [illegible] in her, and by her heroic death [illegible] Antony's wife :

> Husband I come :
> Now to that name my courage prove my title.

She experiences a new purity in her, is "fire and air" and gives her other elements to baser life And yet this queen who lived in wealth [illegible] t in her royal robes [illegible] magnificent death. [illegible] of Portia, of Arria, [illegible] is sublime according to the Pagan ideas of virtue, and yet none of them so powerfully affect the imagination as the catastrophe of Cleopatra. The idea of this frail, timid, wayward woman dying with heroism from mere force of passion and will, takes us by surprise The Attic elegance of her mind, her poetical imagination, the pride of beauty and royalty predominating to the last, and the sumptuous and picturesque accompaniments with which she surrounds herself in death carry to its extreme height that effect of contrast which prevails through her life and character No arts, no invention, could add to the real circumstances of Cleopatra's closing scene Shakespeare has shown profound judgement and feeling in adhering closely to the classical authorities, and to say that the language and sentiments worthily fill up the outline is the most magnificent praise that can be given The magical play of fancy and the overpowering fascination of the character are kept up to the last and when Cleopatra on applying the asp silences the lamentations of her woman—

> Peace, peace !
> Dost thou not see my baby at my breast,
> That sucks the nurse asleep ?–

these few words—the contrast between the tender beauty of the image and the horror of the situation—produce an effect more intensely mournful than all the ranting in the world The generous devotion of her woman adds the moral charm which alone was wanting : and when Octavius hurries in too late to save his victim, and exclaims when gazing on her—

> She looks like sleep –
> As she would catch another Antony
> In her strong toil of grace—

the image of her beauty and her irresistible arts, triumphant even to death, is at once brought before us, and one masterly and comprehensive stroke consummates this most wonderful, most dazzling delineation."

Octavius Caesar :

Shakespeare could not possibly conceive a greater contrast to Antony than Octavius Caesar. His character is the perfect counterpart to that of Antony. Antony is rash and impestuous ; he is cold and calculating. Antony loves pleasure, pomp and luxury ; he regards pleasure almost as a sin, and there is nothing in the play to suggest that he is in love with luxury. Antony is frank, open-hearted and generous, he is reserved and is guided by the principle of self-restraint. Antony is careless ; he is cautious. Antony is swept off his balance by the violence of emotion ; in him emotion is subdued by cold intellect.

Ocuavius is a man of clear purpose and fixed him. His goal shines bright before him, and he is intelligent enough to devise means to achieve it within the shortest possible time. During the ten years, which is the time-duration in *Antony and Cleopatra*, he rises from dependence on Antony to complete independence and world-mastery. He is Antony's junior in the triumvirate when the play begins. But by the time the play ends, he has deposed Lepidus subdued Antony and become the "sole sir of the world." And for the achievement of his end Octavius can employ all possible means, good and bad. He despises Antony for his dissolute life. And yet when Antony comes to Rome he gives him in marriage Octavia, a sister, as he says, "whom no brother did ever love so dearly", in order to strengthen his own position against Pompey. And when Pompey's power is crushed he finds pretexts to make war on Antony, since he is an obstacle to his attainment of world-mastery. Octavia's arrival at Rome to act as a mediator between him and her husband gives him a ruse to fall out with Antony. She has come poorly attended and not like Caesar's sister ; and so the conclusion is that Antony deliberately sent her to Rome in that manner in order to insult Caesar. Octavius is quick to imagine insult where his self-interest is involved.

In his treatment of vanquished Cleopatra, Octavius proves a wily diplomat, bent on serving his end at any cost. He is anxious to lead her in triumph to Rome to achieve eternal glory, and yet he sends his ambassador to assure her that he means to offer her honourable terms :

> Come hither, Proculeus, Go and say,
> We purpose her no shame : give her what comforts
> The quality of her passion shall require,
> Lest, in her greatness, by some mortal stroke
> She do defeat us.

Not contented with sending his messengers, he himself visits

Cleopatra to console her and to offer her a subtle threat that if she commits suicide he would slaughter all her children .

> Cleopatra, know,
> We will extenuate rather than enforce :
> If you apply yourself to our intens,
> Which towards you are most gentle, you shall find
> A benefit in his change ; but if you seek
> To lay on me a cruelty, by taking
> Antony's course, you shall bereave yourself
> Of my good purposes, and put your children
> To that destruction which I 'll guard them from,
> If thereon you rely.

Caesar is a man of action, for action alone can lead him to his goal, which is no less than complete mastery of the world. He laments with tears Antony's death when the news of his suicide is brought to him. He was his brother, his competitor in top of all design, his mate in empire, friend and companion in the front of war, the arm of his own body, and the heart which inspired his thoughts. But no sooner is Cleopatra's messenger brought in his presence than he forgets his sorrow and turns to business with full attention. On board Pompey's galley, he drinks with his host and his partners because he has to ; but all the time he is thinking of the business awaiting his attention.

> What would you more ? Pompey, good night.
> Good brother.
> Let me request you off : our graver business
> Frowns at this levity.

Octavius is a man of wonderful efficiency The astuteness of his statesmanship, and the efficiency of his generalship are beyond question. He is remarkably clear-sighted and sees things in their correct perspective. Even Antony, the [illegible] general, is wonder-str [illegible] war against him [illegible] Canidius

> [illegible]
> And take in Toryne ?

He can easily depose Lepidus, and an easily crush Antony's [illegible] at Actium. And after Actium he is in a position to dictate [illegible] Antony and Cleopatra. Caesar is, no doubt a great empire-[illegible] But if we compare Caesar and Antony as men, our [illegible] haps, will go to Antony, in spite of all his faults Caesar [illegible] up an empire, but cannot live life in the real sense, as [illegible] He lacks the warmth of emotion, the capacity to [illegible] from life, in short, the qualities which make [illegible] and friendship a real prize "If fancy pictures [illegible] says Boas "and letting into our presence for an [illegible] from the past, who would not prefer Antony to [illegible]"

Octavia :

Plutarch has paid glowing tribute to Octavia's beauty, piety and devotion. He speaks of her as "having an excellent grace, wisdom and honesty, joined unto so rare a beauty, that when she were, with Antonius (he loving her as so worthy a lady deserveth) she should be a good mean to keep good love and amity betwixt her brother and him". He also tells us that she continued to remain loyal to Antony even after he had deserted her, and "kept still in Antonius' house, as if he had been there, and very honestly and honourably kept his children, not only those she had by him, but the other which her husband had by Fulvia." Later on, she kept the children of Antony and Cleopatra, treating them in every respect as if they were her own.

But in the play Octavia is assigned a minor part. She appears on the stage only four times : first, for a few minutes shortly after her marriage to Antony ; next when she is setting out for Athens with her husband : thereafter in a scene where she asks her husband for permission to go to Rome to mediate between him and her brother ; and lastly when she arrives at Rome on her mission of reconciliation. Octavia is presented as a weak-natured woman whose will is easily overpowered by her brother's. She fails to convince her brother that it is of her own accord that she has come poorly attended to Rome. She lacks the ability to depend her husband against Caesar's many accusations. She lacks Portia's will and Cleopatra's wit and brilliance. She is too simple and artless to see in her usband's readiness to allow her to go to Rome his desire to get rid her.

Her affection for her brother cannot be called in question: The scene in which she sets out for Athens with her husband bears, ample testimony to it. Her voice is choked with tears, and she cannot speak even words of farewell to her brother :

> Her tongue will not obey her heart, nor can
> Her heart inform her tongue,—the swan's down-feather,
> That stands upon the swell at the full tide,
> And neither way inclines.

Equally strong and sincere is her love for her husband. When her brother and husband fall out, she finds herself in a very unhappy position :

> A more unhappy lady,
> If this division chance, ne'er stood between,
> Praying for both parts :
> The good gods will mock me presently,
> When I shall pray, "O, bless my lord and husband !"
> Undo that prayer, by crying out as loud,
> "O, bless my brother !" Husband win, win brother,
> Prays and destroys the prayer ; no midway,
> 'Twixt these extremes at all.

Enobarbus:

Enobarbus in *Antony and Cleopatra* reminds us of the chorus in the Greek drama. Like the chorus he is an impartial judge of action and character. He is endowed with a lot of common-sense and practical wisdom, and is clear-sighted enough to see things in their right perspective. He is a shrewd judge of character. That is why the judgments he passes on the protagonists off and on are sound and convincing. Of all the characters in the play, he understands [illegible] the infinite variety of her [illegible] s a marvellously picturesque [illegible] o meet Antony. From the [illegible]

But when practical, matter-of-fact [illegible] it sounds literal truth. How [illegible] Cleopatra's power over men!

> Age cannot wither her, nor custom stale
> Her infinite variety : other women cloy
> The appetites they feed ; but she makes hungry
> Where most she satisfies . for vilest things
> Become themselves in her ; that the holy priests
> Bless her when she is riggish.

But while he regards Cleopatra as "a wonderful piece of work", and is conscious of her "infinite variety" and pomp and splendour, he also understands the theatrical aspect of her nature. Hence, he says to Antony : "We cannot all her winds and waters, sighs and tears . they are greater storms and tempests than almanacs can report."

His pieces of advice to Cleopatra and Antony are sound and practical. When Cleopatra insists on her going to the battle of Actium as the head of her state, he frankly tells her

> Your presence needs must puzzle Antony
> Take from his heart, take from his brain, from's time,
> What should not then be spared

And the subsequent events prove how correct his opinion is. He rightly perceives "a diminution in our captain's brain" After Actium For :

> I see men's judgments are
> A parcel of their fortunes ; and things outward
> Do draw the inward quality after them,
> To suffer all alike.

When Antony begins to act like a fool after Actium, he decides to "seek some way to leave him." For,

> The loyalty well held to fools does make
> Our faith more folly

But in spite of all his common-sense and practical wisdom Enobarbus fails to notice one thing in human nature, namely the spiritual element in it. He fails to understand that man is not entirely of the earth, earthly, and that there is also hidden a divine

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spark in his nature. He deserts Antony because he is disgusted with his folly. But he stands dumble-founded when the divine spark in Antony's nature expresses itself in terms of the unique generosity extended to a deserter. Can a fool, who bungles everything, be capable of such a generosity? And Enobarbus sorely repenting his folly of deserting such a man dies of broken heart.

The Poetry of the Play.

In sheer poetic beauty, Antony and Cleopatra stands unique among the plays of Shakespeare. Perhaps the power and glory of the Roman empire which forms the background of this play, or its oriental magnificence, or the nature of the protagonists fashioned on a grand scale, compounded of weakness as grand as its strength, kindled Shakespeare's poetic imagination to give us the brightest jewels in this play. Or, perhaps, Plutarch with his golden, glittering prose and colourful descriptions inspired him to adorn this play with passages and scenes of exquisite poetic beauty. Whatever be the cause, Shakespeare's poetic imagination is at its best in this play. One has simply to turn over the pages to come across the bright jewels set in the play from one end to the other.

The first few lines of the opening scene are steeped in poetry:

Cleo. If it be love indeed, tell me how much.
Ant. There's beggary in the love that can be reckon'd.
Cleo. I'll set a bourn how far to be beloved.
Ant. Then must thou needs find out new heaven, new earth.

Further on, we come across lines like the following:

Think on me,
That am with Phoebus' amorous pinches black.
And wrinked deep in time?

(Act I, Sc. V., ll. 18—20).

and

She did lie
In her pavilion—cloth-of-gold of tissue—
O'er-picturing that Venus where we see
The fancy outwork nature.

(Act II, Sc. II. ll. 199—202).

There are numerous lines of poetic beauty in the first two acts, but from the third act to the end of the play "the gates seem opened on poetry's golden city itself." In affliction Antony's spirit somehow rises to poetic height, so that most of his expressions are glittering jewels of poetic beauty:

Hark! the land bids me tread no more upon't:
It is ashamed to bear me! Friends, come hither:
I am so lated in the world, that I
Have lost my way for ever.

(Act III, Sc. IX, ll. 1—4).

or

This morning, like the spirit of a youth
That means to be of note, begins betimes,
(Act IV, Sc IV, ll 26—27)

or

O thou day o' the world
Chain mine arm'd neck , leap thou, attire and all
Through proof of harness to my heart, and there
Ride on the pants triumphing.
(Act IV, Sc VIII, ll 12—15)

or

My nightingale,
We have beat them to their beds
(Act IV Sc VIII ll 18—19)

or

Sometimes we see a cloud that's dragonish
A vapour sometime like a bear or lion
(Act IV, Sc XIV, ll 2—3)

or

Where souls do couch on flowers, we'll hand in hand
And with our sprightly port make the ghosts gaze
(Act IV Sc XIV ll 51—54)

or

But I will be
A bridegroom in my death, and run into t
As to a lover's bed
(Act IV, Sc XIV, ll 99—101)

Judged from the poetic point of view, the death scene of Cleopatra stands unique in the dramatic literature of England The speeches not only of Cleopatra but also of her maids are among the jewels of poetic expression Let us take the following few examples

Char. Dissolve, thick cloud, and rain , that I may say
The gods themselves do weep !
(Act V, Sc II, ll 3[illegible] 301)

Cleo. With thy sharp teeth this knot intrinsicate
Of life at once untie
(Act V, Sc II, ll 304 305)

Cleo. As sweet as balm, as soft as air, as gentle
(Act V, Sc, II l 311)

Char. [illegible]
Of eyes again so royal ,
(Act V, Sc. II, ll 315—318)

The poetic quality of Cleopatra's death scene is limited not only to jewelled expressions, but there is a bright poetic glow about the

entire scene. Shakespeare has infused the very spirit of poetry into it. Great poetry ennobles and exalts by making a powerful appeal to our sentiments. It lifts us up to a plane higher than this work-a-day world of ours, a plane which is all "air and fire" like dying Cleopatra, and where human souls, like her, begins to have "immortal longings". The scene displays the last flash of her royal magnificence : "Give me my robe, put on my crown." But more than that it displays the innate nobility of human nature hidden in the unknown crevices of human soul. It imparts a beauty to death, and makes it proud to take in its possession "a lass unparalleled". In the realm of poetry, the line of demarcation between the real and the unreal the finite, and the gates of the infinite is obliterated. Heaven begins to shine on the earth and the lands Elysian are opened since the time Cleopatra begins to have "immortal longings". "I am again for Cydnus, To meet Mark Antony", she says, But the Cydnus this time is the land "where souls do couch on flowers". There she is going to walk hand in hand with her Antony—

> And with our sprightly port make the ghosts gaze :
> Dido and her Aeneas shall want troops.
> And all the hunt be ours.

CRITICAL OPINIONS ON ANTONY AND CLEOPATRA

(1)

This is a very noble play. Thought not in the first class of Shakespeare's productions, it stands next to them, and is, we think, the finest of his Historical plays, that is, of those in which he made poetry the organ of history, and assumed a certain tone of character and sentiment, in conformity to known facts, instead of trusting to his observations of general nature or to the unlimited indulgence of his own fancy. What he has added to the history, is upon a par with it. His genius was, as it were, a match for history as well as nature, and could grapple at will with either. This play is full of that pervading comprehensive power by which the poet could always make himself master of time and circumstances. It presenıs a fine picture of Roman pride and esteem magnificence : and in the struggle between the two, the empire of the world seems suspended, 'like the swan's down feather', 'That stands upon the swell at full of tide, And neither way inclines.' The characters breath, move and live. Shakespeare does not stand reasoning on what his characters would do or say, but at once *becomes* them, and speaks and acts for them. He does not present us with groups of stage-puppets on poetical machines making set speeches on human life, and acting from a calculation of ostensible motives, but he brings living men and women on the scene, who speak and act from real feelings, according to the ebbs and flows of passion, without the least tincture of the pedantary of logic or rhetoric. Nothing is made out by inference or anology, by climax and

antithesis, but everything takes place just as it would have done in reality, according to the occasion.

—*Hazlitt.*

(2)

[illegible] appears voluptuous, is esse[illegible] is faithful to the fact. [illegible] Antony, and hardly less by Antony over Cleopatra, is not so much that of the senses as of the sensuous imagination. A third of the world is theirs. They have left youth behind with its slight, melodious raptures and despairs. Their is the deeper intoxication of middle age, when death has become a reality, when the world is limited and positive when life is urged to yield up quickly its utmost treasures of delight. What may they not achieve of joy who have power and beauty, and pomp, and pleasure all their own ? How shall they fill every minute of their time with the quintessence of enjoyment and of glory ? 'Let Rome in Tiber melt ! and the wide arch of the rang'd empire fall ! here is my 'space ' Only *one* thing they had not allowed for,—that over and above power, and beauty, and pleasure, and pomp, there is a certain inevitable fact, a law which cannot be evaded Pleasure sits enthroned as queen ; there is a revel, and the lords of the earth, crowned with roses, dance before her to the sound of lascivious flutes. But presently, the scene changes ; the hall of revel is transformed to an arena ; the dancers are armed gladiators ; and as they advance to combat they pay the last homage to their Queen with the words *Morituri te salutant.*

—*Dowden*

(3)

Certainly in consummate delineation of character, and in the superb rhythmical swell of many passages, the work is unsurpassed. But it has a grave share of the defects to which Romantic Drama had been liable from the first, especially when it was drawing upon historical material......Shakespeare seems to have felt a conscientious obligation to introduce every incident, political, private, mentioned by Plutarch, and the result is a loss of dramatic unity and perspective The multiplicity of details is bewildering, and no single event stands out boldly as the pivot on which the catastrophe turns But this artistic defect is here in part the outcome of a significant peculiarity in Shakespeare's treatment of love as a dramatic theme. Sexual passion is the immediate object of only three plays, *Romeo and Juliet, Troilus and Cressida* and *Antony and Cleopatra* In each case the emotional interest is interwoven with elements of a political nature—the civil strife of Montagues and Capulets, the war between the Greeks and the Trojans, the struggle for the lordship of the Roman world. Thus, Shakespeare even when making an elaborate study of amorous passion, does not isolate it from the wider, more material, issues of surrounding civic or national life. He thus avoids

the disastrous pitfall of treating love as the exclusive factor in existence—a method which, according to the nature of the love chosen for analysis, tends to produce an unwholesome sentimentality or a still more unwholesome experience. Shakespeare opens to our view hearts aflame with chaste affection or with sensuous desire, but he never cheats himself or others into the belief that sexual relationship is the solitary, imperious concern of all mankind. From the Kaleidoscopic changes of Cleopatra's moods, he turns our gaze to the legions tramping in solid array through the uttermost parts of the earth, or to the council chambers where the destinies of kingdoms are being decided by the stroke of a pen. We are shown in turn every aspect of the most materialistic age in the world's history, the age when Roman civic virtue was, in its death-throes, suffocated by the plethora of its golden spoils from the South and the East.

—*F. S. Boas.*

(4)

Antony's character in its extraordinary versatility—orator, soldier and debauchee; a Henry V without his power of self-control —furnished one of those contradictory problems of human nature which Shakespeare was accustomed to study with the most sympathetic insight; and the meretricious fascination of Cleopatra, as recorded by Plutarch, joined (for she is no Cressida) to a certain greatness of soul and fidelity of passion, must have struck the poet's imagination by its likeness, as well as its contrast, to some woman whose character he painted in the *Sonnets*. The use of the word 'will' in this remarkable play is noticeable., When Antony has left the battle of Actium, to his own dishonour, in pursuit of the flying Cleopatra, the queen asks the shrewd, worldly, and calculating Enobarbus, who in introduced into the play as a kind of chorus to comment on Antony and his fortunes : 'Is Antony or we in fault for this ?' Enobarbus replies : "Antony only, that would make his will Lord of his reason." (III. XIII) Yet Antony throughout the play recognises that he is acting against his deliberate resolution, under the irresistible influence of passion : 'I followed that I blush to look upon : My very hairs do mutiny ; for the white Reprove the brown for rashness, and they them for fear and doting,' (III.XI). So that his conduct is what Iago calls 'merely a lust of the blood and *permission* of the will' (I. III). This is the very helplessness spoken of in *Sonnet* CL : 'O from what power hast thou this powerful might with insufficiency my heart to sway ? To make me give the lie to my true sight and swear that brightness both not grace the day ? Whence hast thou this becoming of things ill, that in the very refuse of thy deeds. There is such strength and warrantise of skill. That, in my mind, thy worst all best exceeds ?'

—*W. J. Courthope.*

(5)

A comparison of Shakespearean tragedies seems to prove that the tragic emotions are stirred in the fullest possible measure only

when such beauty or nobility of character is displayed or commands unreserved admiration or love; or when, in default of this, the forces which move the agents, and the conflict which results from these forces attain a terrifying and overwhelming power. The four most famous tragedies satisfy one or both of these conditions; 'Antony and Cleopatra', though a great tragedy, satisfies neither of them completely. But to say this is not to criticize it. It does not attempt to satisfy these conditions, and then fail in the attempt. It attempts something different, and succeeds as triumphantly as 'Othello' itself. In doing so it gives us what no other tragedy can give and it leaves us, no less than any other, lott in astonishment at the powers which created it.

—*A C Bradley.*

(6)

There arises, moreover, an eth[illegible]cal objection (to this play) which [illegible] ders against it, and against [illegible] *Dramatis Personae* there is no [illegible] actions of the drama no really elevating feature,either in its politics or in its love-affairs This play seems to make us intuitively aware who much we should lose in Shakespeare, if, with his confessedly great knowledge of men and nature there did not go, hand in hand, aesthetic excellence (the ideal concentration of actors and actions), and ethical excellence (the ideal height of what is represented as human nature) The poet had to set forth a debased period in his *Antony and Cleopatra*; for the truth of history, he did adequately; but this did not exclude him from giving a glance at a better state of human nature, which, amid so much degradation, might comfort and elevate us. If we recall the *Historical Plays*, where Shakespeare had to depict generations, for the most part degenerate and ruined, we shall find that in Richard II there was, as a compensation, a Gaunt and a Carlisle; and even in Richard III, the few strokes that depicted the sons of Edward are beneficent counterpoise to the widespread wickedness Here, however, there is nothing of the kind, and we may even affirm that the opportunity for such a counterbalance has been conspicuously evaded; it would surely have been easy, in the characters of Octavia at least, to keep before us some views of what is more noble in human nature evrn if it were only a few traits, which would have exhibited her to us in action, where now she is merely described to us in words

—*Gervinus.*

(7)

How much more visible is this impassioned and unfettered genius of Shakespeare in the great characters which sustain the whole weight of the drama! The startling imagination, the furious velocity of the manifold and exuberant ideas, the unruly passion, rushing upon death and crime, hallucinations madness, all the ravages of delirium bursting through will and reason · such are the forces and ravings which engender them Shall I speak of dazzling Cleopatra,

who holds Antony in the whirlwind of her devices and caprices, who fascinates and kills, who scatters to the winds the lives of men as a handful of desert-dust, the fatal Eastern sorceress who sports wit life and death, headstrong, irresistible, child of air and fire, whose life is but a tempest, whose thought, ever re-pointed and broken, is like the cracking of lighting.

—*H. A Tåine.*

(8)

The subject of Shakespeare's tragedy is the guilty love of Antony and Cleopatra, a subject that would have presented an almost insuperable difficulty to a poor little poet of a narrow and mediocre type; quite at a loss, and biting his pen the while, he would have said to himself, 'What is to be done? Cleopatra is a very wicked woman, a *monster*,. as Horace calls her,—a mixture of all we must hate and despise, she is a coquette, timid, cowardly, cringing, perfidious, tyrannical, cruel, and wanton. To interest decent people in such a creature is clearly impossible, except by making a selection from among the contradictory features of her character, and since Plutarch speaks of her as being occasionally generous, tender and devoted, heroic and sublime, I must convert the conception into the rule, and put an expurgated Cleopatra on the stage.' But Shakespeare reasoned in a very different manner. He started with the notion of Cleopatra as an enchantress, and he trusted with quiet confidence to the power of his poetry, and to his sure knowledge of the human heart, to make the same fascination that she exercised over her lovers be felt by us: her faults, her vices, her crimes—what do they matter? Besides which, it betrays a good deal of simplicity to suppose that certain sins which are repulsive in a man are equally odious when met with in a woman. A man is ugly, and has hard work to atone for his natural ugliness, but, as a poet has said,—and it is no empty compliment, but an astute psychological truth,—women, do what they will, are always charming.

Shakespeare has not deemed it necessary to leave out any of the stains, big or little, in Cleopatra's character, as he was obliged to do in Antony's; and this, instead of depriving the lovely little monster of a single charm, only makes her the more irresistible.

—*Paul Stepfer.*

DRAMATIS PERSONÆ.

MARK ANTONY,
OCTAVIUS CÆSAR,
M. ÆMILIUS LEPIDUS, } *Triumvirs.*

SEXTUS POMPEIUS

DOMITIUS ENOBARBUS,
VENTIDIUS, EROS,
SCARUS, DERCETAS,
DEMETRIUS, PHILO, } *Friends to Antony.*

MECÆNAS, AGRIPPA,
DOLABELLA, PROCULIEUS,
THYREUS, GALLUS, } *Friends to Caesar.*

MENAS,
MENECRATES,
VARRIUS, } *Friends to Pompey.*

TAURUS, Lieutenant-General to Caesar.

CANIDIUS, Lieutenant-General to Antony.

SILIUS, an Officer under Ventidius

EUPHRONIUS, an ambassador from Antony to Caesar

ALEXAS,
MARDIAN, an Eunuch,
SELEUCUS,
DIOMEDES, } Attendants on Cleopatra

A Soothsayer.

A Clown.

CLEOPATRA, *Queen of Egypt.*

OCTAVIA, *Sister to Caesar, and Wife to Antony.*

CHARMIAN,
IRAS, } *Attendants on Cleopatra*

Officers, Soldiers, Messengers and other Attendants

SCENE : *In several parts of the Roman Empire,*

Antony and Cleopatra

ACT I

SCENE I. *Alexandria. A Room in* CLEOPATRA'S *palace.*

Enter DEMETRIUS *and* PHILO,

Phi. Nay, but this dotage of our general's
O'erflows the measure ; those his goodly eyes,
That o'er the files and musters of the war
Have glow'd like plated Mars, now bend, now turn,
The office and devotion of their view
Upon a tawny front ; his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper,
And is become the bellows and the fan
To cool a gipsy's lust. Look ! where they come. 14

Flourish. Enter ANTONY *and* CLEOPATRA *with their Trains;* EUNUCHS *fanning her.*

Take but good note, and you shall see in him
The triple pillar of the world transform'd
Into a strumpet's fool ; behold and see.

Cleo. If it be love indeed, tell me how much.

Ant. There's beggary in the love that can be reckon'd.

Cleo. I'll set a bourn how far to be beloved.

Ant. Then must thou needs find out new heaven, new earth.

Enter an Attendant.

Att. News, my good lord, from Rome.

Ant. Grates me : the sum.

Cleo. Nay, hear them, Antony :
Fulvia perchance is angry ; or, who knows
If the scarce-bearded Cæsar have not sent 20
His powerful mandate to you, 'Do this, or this ;
Take in that kingdom, and enfranchise that :
Perform't, or else we demn thee'.

Ant. How, my love !

ACT I.

SCENE I . *Alexandria A room in Cleopatra's palace.*
Enter DEMETRIUS *and* PHILO

Phi Our General's foolish love for Cleopatra exceeds all bounds. His fine eyes which, while scanning his troops drawn up in battle array, shone bright like the god of war clad in his glistering armour are now riveted to the brown face of a woman (that is, Cleopatra's face). His brave heart, which in the thick of fight broke the buckles of his breastplate, now renounces all moderation, and acts as the bellows or the fan to cool the lust of the gipsy queen.

Flourish. Enter ANTONY, CLEOPATRA, *her Ladies, the Train with* EUNUCHS *fanning her.*

Look, they are coming. If you carefully observe them, you will find that Antony, one of three pillars of the Roman world, has become the slave of a strumpet. Just look at him to verify my statement.

Cleo. It what you feel for me is in reality love, tell me what its extent is

Ant That love, whose extent can be reckoned, is bankrupt

Cleo I shall set a limit to your love.

Ant. In that case you will have to discover a new heaven and a new earth (for, the present heaven and earth are not large enough to measure the extent of my love).

Enter an Attendant

Att. My good lord, news have been received from Rome

Ant. I am vexed by your interruption Give me your news as briefly as you can.

Cleo. No, Antony, hear the news Perhaps Fulvia is angry. Or, perhaps, young Cæsar has sent you an order which you dare not disobey. Perhaps he has commanded you to conquer a country, or set free another. May be his command is accompanied by a threat of punishment in case you neglect it

Ant Why do you speak to me in this taunting way, my love!

Cleo. Perchance! nay, and most like;
You must not stay here longer; your dismission
Is come from Cæsar; therefore hear it, Antony.
Where's Fulvia's process? Cæsar's I would say? both?
Call in the messengers. As I am Egypt's queen,
Thou blushest, Antony, and that blood of thine 34
Is Cæsar's homager; else so thy cheek pays shame
When shrill-tongued Fulvia scolds. The messengers!

Ant. Let Rome in Tiber melt, and the wide arch
Of the ranged empire fall! Here is my space.
Kingdoms are clay; our dungy earth alike
Feeds beast as man; the nobleness of life
Is to do thus; when such a mutual pair [*Embracing.*
And such a twain can do't, in which I bind,
On pain of punishment, the world to weet
We stand up peerless.

Cleo. Excellant falsehood!
Why did he marry Fulvia, and not love her?
I'll seem the fool I am not; Antony
Will be himself.

Ant. But stirr'd by Cleopatra.
Now, for the love of Love and her soft hours,
Let's not confound the time with conference harsh:
There's not a minute of our lives should stretch
Without some pleasure now. What sport to-night?

Cleo. Hear the ambassadors.

Ant. Fie, wrangling queen!
Whom everything becomes, to chide, to laugh,
To weep; whose every passion fully strives
To make itself, in thee, fair and admired:
No messenger; but thine, and all alone,
To-night we'll wander through the streets and note
The qualities of people. Come, my queen;
Last night you did desire it: speak not to us.

[*Exeunt* ANTONY *and* CLEOPATRA *with their Train.*

Dem. Is Cæsar with Antonius prized so slight?

Phi. Sir, sometimes, when he is not Antony,
He comes too short of that great property
Which still should go with Antony.

Dem. I am full sorry
That he approves the common liar, who 60
Thus speaks of him at Rome; but I will hope
Of better deeds to-morrow. Rest you happy! [*Exeunt.*

SCENE II. *The Same. Another Room.*

Enter CHARMIAN, IRAS, ALEXAS, *and a* Shoothsayer.

Char. Lord Alexas, sweet Alexas, most anything Alexas, almost most absolute Alexas, where's the soothsayer that you praised so to the queen?

Cleo Perhaps, nay very probably, you cannot stay here any longer. It is very likely that you have received your orders from Caesar to quit Egypt. So, you must hear the news Antony. Where is Fulvia's summons? I should have said Caesar's. Or, perhaps it is from both. Call in the messengers. Assuredly as I am Egypt's queen, you blush, Antony. Your blood by coming into your cheeks offers homage to Caesar. Perhaps your cheeks pay the tribute of fear in the same manner to sharp-tongued Fulvia when she rebukes you. Bring the messengers here.

Ant. Let Rome melt in Tiber, and let the strong and well ordered edifice of the vast Roman empire collapse. There is space enough for me in Egypt. Kingdoms are not worth the trouble of conquering. This filthy earth of curs gives sustenance both to men and to beasts. Nobility of life lies in the reciprocation of love Since love can thus be shown by a noble pair in such perfect accord, I call upon the world to acknowledge, on pain of punishment, that as lovers we have no equals in the world.

Cleo. A fine lie! Why does he not love Fulvia whom he has married? If I believe what he says, I shall be a fool which I am not while Antony will show himself in his own noble character.

Ant. I can show my real nobility only if inspired thereto by Cleopatra: Since we bear love to the goddess of love and her rich, luxurious hours, let us not waste our time in exchanging unpleasant remarks Not a minute of our life should pass now without some pleasure. What sport are we going to have to-night?

Cleo. Hear the news which the messengers have brought

Ant. Fie, quarrel some queen! Everything suits you, whether it be to chide, to laugh or to weep. Every impulse of yours strives to manifest itself in a beautiful and admirable manner I shall receive no other messengers that your's Let us wander through the streets all alone tonight nothing the characters of the people Come, my queen, you suggested this thing to me last night Don't speak to us.

[Exeunt Ant and Cleo with the train.

Dem. Does Antony hold Caesar in so much disdain that he would not even hear his marriage.

Phi It is only at times when he is not himself that Antony is wanting in his usual nobility of character

Dem. I am sorry that he proves that those who thus represent him at Rome, and whose accounts are considered to be false, only speak the truth. But I hope he will act more wisely tomorrow. May you be happy!

SCENE II *The same Another room*

Enter CHARMIAN, IRAS, ALEXAS, *and a* Soothsayer.

Char. Lord Alexas, sweet Alexas most perfect Alexas, where the soothsayer of whom you spoke so highly to the queen.

Alex. Soothsayer!

Sooth. Your will?

Char. Is this the man? Is't you, sir, that know things?

Sooth. In nature's infinite book of secrecy
A little I can read.

Alex. Show him your hand.

Enter ENOBARBUS.

Eno. Bring in the banquet quickly; wine enough
Cleopatra's health to drink.

Char. Good sir, give me good fortune.

Sooth. I make not, but foresee.

Char. Pray then, foresee me one.

Sooth. You shall be yet far fairer than you are.

Char. He means in flesh.

Iras. No, you shall paint when you are old.

Char. Wrinkles forbid!

Alex. Vex not his prescience; be attentive.

Char. Hush!

Sooth. You shall be more beloving than beloved. 20

Char. I had rather heat my liver with drinking.

Alex. Nay, hear him.

Char. Good now, some excellent fortune! Let me be married to three kings in a forenoon, and widow them all; let me have a child at fifty, to whom Herod of Jewry may do homage; find me to marry me with Octavius Caesar, and companion me with my mistress.

Sooth. You shall outlive the lady whom you serve.

Char. O excellent! I love long life better than figs.

Sooth. You have seen and proved a fairer former fortune
Than that which is to approach.

Char. Then, belike, my children shall have no names; prithee, how many boys and wenches must I have?

Sooth. If every of your wishes had a womb,
And fertile every wish, a million.

Char. Out, fool! I forgive thee for a witch. Nay, come, tell Iras hers.

Alex. We'll know all our fortunes.

Eno. Mine, and most of our fortunes, to-night, shall be—drunk to bed.

Iras. There's a palm presages chastity, if nothing else.

Char. E'en as the o'erflowing Nilus presageth famine.

Alex. Soothsayer!
Sooth. What do you want?

Char. Is he the soothsayer? Are you the man who has the knowledge of the future?

Sooth. I can read a little the endless book of nature's secrecy.
Alex. Show him your hand.

Enter ENOBARBUS

Eno. Bring in the banquet quickly. There should be enough wine to drink Cleopatra's health.

Char. I request you, sir, to give me good fortune.
Sooth. I cannot create fortune; I can only foretell it
Char. I request you, then, to tell me my fortune
Sooth. You shall yet be far fairer than you are.
Char. He means in looks.

Iras. No, in your old age you will heighten your beauty with rouge.

Char. "May wrinkles not come to make that necessary!"
Alex. Do not vex the soothsayer by your interruptions, listen to him attentively.

Char. Silence!
Sooth. You shall love more than be loved by others
Char. I had rather heat my liver with drinking than meet with such a fate as that.
Alex. No, hear me.

[illegible] good fortune [illegible] forenoon and [illegible] have a child to [illegible] I shall marry Octavius Cæsar, and will thus become my mistress's equal

Sooth. You will outlive your mistress.
Char. Excellent! I love long life better than figs
Sooth Your future is not so bright as your past

Char. Then, perhaps, my children will be illegitimate Pray, tell me, how many boys and girls shall I have?

Sooth If everyone of your desires is fulfilled, you will have a million.

Char. Away with you fool! Since your prophecies are not dangerous, you need not be afraid of being burnt alive like a witch. Now tell Iras her fortune

Alex. We all want to know our fortunes

Eno. The fortune of most of us will be to go drunk to our bed tonight.

Iras My palm promises chastity if nothing else.
Char. Just as the Nile in flood promises famine.

Iras. Go, you wild bedfellow, you cannot soothsay.

Char. May, if an oily palm be not a fruitful prognostication, I cannot scratch mine ear. Prithee, tell her but a worky-day fortune.

Sooth. Your fortunes are alike.

Iras. But how, but how ? give me particulars.

Sooth. I have said.

Iras. Am I not an inch of fortune better than she ? 50

Char. Our worser thoughts heavens mend ! Alexas,—come, his fortune, his fortune. O ! let him marry a woman that cannot go, sweet Isis, I beseech thee ; and let her die too, and give him a worse ; and let worse follow worse, till the worst of all follow him laughing to his grave. Good Isis, hear me this prayer, though thou deny me a matter of more weight ; good Isis, I beseech thee !

Iras. Amen. Dear goddess, hear that prayer of the people !

Char. Amen.

Eno. Hush ! here comes Antony.

Char. Not he ; the queen. 60

Enter CLEOPATRA

Cleo. Saw you my lord ?

Eno. No, lady.

Cleo. Was he not here ?

Char. No madam.

Cleo. He was disposed to mirth ; but on the sudden
A Roman thought hath struck him. Enobarbus !

Eno. Madam !

Cleo. Seek him, and bring him hither. Where's Alexas ?

Alex. Here, at your service. My lord approaches.

Enter ANTONY *with a* Messenger *and* Attendants.

Cleo. We will not look upon him ; Go with us. [*Exeunt.*

Mess. Fulvia thy wife first came into the field.

Ant. Against my brother Lucius ? 70

Mess. Ay :
But soon that war had end, and the time's state
Made friends of them, jointing their force 'gainst Cæsar
Whose better issue in the war, from Italy
Upon the first encounter, drave them.

Ant. Well, what worst ?

Mess. The nature of bad news infects the teller.

Iras. Go away, you mad fellow, you cannot tell fortune.

Char. I assure you that a smooth and moist palm is indicative of fruitfulness Please tell her some, common fortune.

Sooth. Your fortunes are similar.

Iras. But how are our fortunes indentical ? Give me, definite proof.

Sooth. I can add nothing to what I have already said.

Iras, Is my fortune not a whit better than her fortune ?

Char. May God turn good our evil thoughts ! Came, tell us the fortune of Alexas. Sweet Isis, make him merry a woman who cannot walk. May that woman die, and may his next wife be worse the first ! May he marry a number of wives, and may each successive wife be worse than the previous one ! And may his last and worst wife follow him laughing to his grave ! Good Isis, grant this prayer of mine, even if you refuse a more important one. I request you, good Isis, to grant this prayer.

Iras Amen Dear goddess, hear and grant this prayer of the people.

Char. Amen.

Eno. Silence, here comes Antony.

Char. It is not Antony, but the queen.

Enter CLEOPATRA

Cleo Have you seen my lord ?

Eno. No, lady.

Cleo Was he not here ?

Char No madam.

Cleo. He was disposed to be merry ; but suddenly a thought about affairs at Rome entered his mind, Enobarbus !

Eno. Yes, madam.

Cleo. Find him out and bring him here Where is Alexas ?

Alex I am here at your service. My lord is coming

Cleo I shall pretend not to see him : go with us [*Exeunt*

Enter ANTONY *with a* Messenger *and* Attendants

Mess. Fulvia, your wife, was the first to take arms.

Ant. Against my brother Lucius ?

Mess. Yes. But that war ended soon, and they became friends once again. Then they joined their forces against Caesar, whose success in war drove them out of Italy at the first encounter.

Ant. Tell the worst part of your news.

Mess. The bringer of bad news shares in the displeasure with which they are received.

Ant. When it concerns the fool or coward. On;
Things that are past are done with me. 'T is thus:
Who tells me true, though in his tale lie death,
I hear him as he flatter'd.

Mess. Labienus, 80
This is stiff news, hath with his Parthian force
Extended Asia; from Euphrates
His conquering banner shook from Syria
To Lydia and to Ionia; whilst—

Ant. Antony, thou wouldst say,—

Mess. O! my lord.

Ant. Speak to me home, mince not the general tongue;
Name Cleopatra as she is call'd in Rome;
Rail thou in Fulvia's phrase; and taunt my faults
With such full license as both truth and malice
Have power to utter. O! then we bring forth weeds 90
When our quick winds lie still; and our ills told us
Is as our earing. Fare thee well awhile.

Mess. At your noble pleasure. [*Exit.*

Ant. From Sicyon, ho, the news! Speak there!

First Att. The man from Sicyon, is there such an one?

Second Att. He stays upon your will.

Ant. Let him appear.
These strong Egyptian fetters I must break,
Or lose myself in dotage.

Enter another Messenger.

What are you?

Sec. Mess. Fulvia thy wife is dead.

Ant. Where died she?

Sec. Mess. In Sicyon: 100
Her length of sickness, with what else more serious
Importeth thee to know, this bears. [*Gives a letter.*

Ant. Forbear me.

[*Exit Sec.* messenger.

There's a great spirit gone. Thus did I desire it:
What our contempts do often hurl from us
We wish it ours again; the present pleasure,
By revolution lowering, does become
The opposite of itself: she's good, being gone;
The hand could pluck her back that shoved her on.
I must from this enchanting queen break off;
Ten thousand harms, more than the ills I know, 110
My idleness doth hatch. How now! Enobarbus!

Ant. It is so only when the bad news concern fools or cowards. Go on with what you have to say. Events which have already happened do not affect me. I readily listen to one who tells me the truth, even though he gives me a tragic news. I would give as willing an ear to his account as to a flattering tale.

Mess. Labienus (It is a terrible news indeed !) has with the help of his Parthian army seized upon Asia from Euphrates. His banner waved triumphantly over the regions lying between Syria and Lydia, and Lydia and Ionia ; while all this time—

Ant. You were going to say, Antony—

Mess. O, my lord.

Ant. Speak to me very plainly. Do not hide from my knowledge what is generally said of me. Tell me how Cleopatra is spoken of at Rome. Rebuke me in the language of Fulvia, and taunt me for my faults with as much liberty as truth and malice allow you. Our active minds grow noxious weeds when we are not told plain truth about ourselves. But those weeds are uprooted when our faults are pointed out to us. You can go and rest for a while.

Mess. I shall be ready to attend you whenever you choose to send for me.

Ant. Where is the messenger from Sicyon ? Let him deliver his news to me. Speak there !

First Att. The man from Sicyon ! Is there such a messenger ?

Sec. Att. He is awaiting your order to appear before you.

Ant. Let him appear. I must break the strong chains with which this Egyptian has bound me ; or, my foolish love for her will be my ruin

Enter another Messenger

Who are you ?

Sec. Mess. Your wife, Fulvia, is dead.

Ant. Where did she die ?

Sec. Mess. In Sicyon. This letter will inform you of her long illness, and of matters more important which you ought to know.

[*Gives a letter.*

Ant. Foabear me.

[*Exit Sec. Messenger.*

Ant. Please leave me alone. [*Exit Sec. Messenger*

A woman with a lofty mind has died I desired her death. We wish to recover again what, in contempt, we throw away from us. The pleasure of today by the change of circumstances often loses its value to us, and becomes a pain tomorrow. Now that she is dead, I think of her merits. The very hand that threw her away is now willing to take her back. I must now break off from this enchanting queen. My idle stay in Egypt has bred many more harms than those I know. How now ! Enobarbus.

Re-enter ENOBARBUS.

Eno. What's your pleasure, sir ?

Ant. I must with haste from hence.

Eno. Why, then, we kill all our women. We see how mortal an unkindness is to them; if they suffer our departure, death's the word

Ant. I must be gone.

Eno. Under a compelling occasion let women die; it were pity to cast them away for nothing; though between them and a great cause they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly; I have seen her die twenty times upon far poorer moment. I do think there is mettle in death which commits some loving act upon her, she hath such a celerity in dying.

Ant. She is cunning past man's thought.

Eno. Alack! sir. no; her passions are made of nothing but the finest part of pure love. We cannot call her winds and waters sighs and tears: they are greater storms and tempests than almanacs can report: this cannot be cunning in her; if it be, she makes a shower of rain as well as Jove.

Ant. Would I had never seen her ?

Eno. O, sir! you had then left unseen a wonderful piece of work, which not to have been blessed withal would have discredited your travel.

Ant. Fulvia is dead.

Eno. Sir ?

Ant. Fulvia is dead.

Eno. Fulvia!

Ant. Dead. 139

Eno. Why, sir give the gods a thankful sacrifice. When it pleaseth their deities to take the wife of a man from him, it shows to man the tailors of the earth; comforting therein, that when old robes are worn out, there are members to make new. If there were no more women but Fulvia, then had you indeed a cut, and the case to be lamented: this grief is crowned with consolation; your old smock brings forth a new petticoat; and indeed the tears live in an onion that should water this sorrow.

Ant. The business she hath broached in the state Cannot endure my absence.

Re-enter ENOBARBUS

Eno. What do you want me to do, sir ?

Ant. I must quickly leave Egypt.

Eno. Why, then, all our women will die of grief. We know that unkindness proves fatal to them. The grief resulting from our departure is bound to kill them.

Ant. But, I must go.

Eno. Let women die, if your business is so important as to need the sacrifice of their life. It would be a pity to cast them always for nothing. But, if they come in conflict with a matter of great importance, they should be put aside as deserving to consideration. Cleopatra will die immediately after getting the slightest information of your departure I have seen her die twenty times on matter of far less importance. I am sure death has some feeling of love for her, so that she readily yield to its influence.

Ant. She is cunning beyond anything man can conceive.

Eno. Alas, sir, no. Her feelings are pure love sifted of all impurities. Her sighs and tears sough to be described as winds and waters. They are greater storms and tears than those mentioned in the almanacs. Her passions cannot be regarded as mere skilful imitation of reality. But if she is so cunning as to create false tears and sighs, she can make a shower of rain like Jove and should be regarded as his equal.

Ant. I wish I had never seen her

Eno. In that case, sir, you would have left unseen a wonderful piece of work. Not to have seen such a wonder would have been a slur on you as a world-wide traveller.

Ant. Fulvia is dead.
Eno. Sir ?
Ant. Fulvia is dead.
Eno. Fulvia !
Ant. Dead.

Eno. Why, sir, offer a sacrifice to the gods in order to express your gratitude to them. When the gods are pleased to take a man's wife from him, they show themselves as the tailors of the earth, giving us this comforting assurance that when old robes are worn out, there are still materials out of which new ones can be made. Had there been no other woman than Fulvia, her death would have been a severe blow indeed and deserved lamentation on your part But your grief brings with it a consolation The death of your wife affords you an opportunity to marry another Hence, in such a case as this, tears should be produced only by the smell of an onion (that is, there is no occasion for genuine grief).

Ant. She has created such complications in the state as make it necessary for me to go to Rome to set them right

Eno. And the business you have broached here cannot be without you; especially that of Cleopatra's, which wholly depends on your abode.

Ant. No more light answers. Let our officers
Have notice what we purpose. I shall break
The cause of our expedience to the Queen,
And get her leave to part. For not alone
The death of Fulvia, with more urgent touches,
Do strongly speak to us, but the letters too
Of many our contriving friends in Rome 160
Petition us at home. Sextus Pompeius
Hath given the dare to Caesar, and commands
The empire of the sea; our slippery people,
Whose love is never link'd to the deserver
Till his deserts are past, begin to throw
Pompey the Great and all his dignities
Upon his son; who, high in name and power,
Higher than both in blood and life, stands up
For the main soldier, whose quality, going on,
The sides o' the world may danger. Much is breeding, 170
Which, like the courser's hair, hath yet but life,
And not a serpent's poison. Say, our pleasure,
To such whose place is under us, requires
Our quick remove from hence.

Eno. I shall do 't. [*Exeunt.*

SCENE III. *The same. Another Room.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

Cleo. Where is he?

Char. I did not see him since.

Cleo. See where he is, who's with him, what he does:
I did not send you: if you find him sad,
Say I am dancing; if in mirth, report
That I am sudden sick: quick, and return. [*Exit Alexas.*

Char. Madam, methinks if you did love him dearly,
You do not hold the method to enforce
The like from him.

Cleo. What should I do I do not?

Char. In each thing give him way, cross him in nothing.

Cleo. Thou teachest like a fool; the way to lose him. 10

Char. Tempt him not so too far; I wish, forbear:
In time we hate that which we often fear.

Enter ANTONY.

But here comes Antony.

Cleo. I am sick and sullen.

Ant. I am sorry to give breathing to my purpose,—

Eno. And the complications you have created here will not
w you to leave Egypt; especially the affairs of Cleopatra which
e it necessary for you to remain in Egypt.

Ant. I do not want any more light answers. Inform my
cers of my intention to leave Egypt I shall explain to the queen
e reason which has made it necessary for me to leave Egypt, and
btain her permission to go. It is not only the death of Fulvia and
few other urgent matters which call upon me to leave Egypt; but
have also received letters from my well-wishing friends at Rome,
n which I am advised to go home immediately. Sextus Pompeius
has challenged Cæsar to a trial of strength, and is in full command
of the seas at present. The fickle Romans, who shower their love on
a meritorious person only when there is no occasion for the recog-
nition of his merits, are showing an inclination to invest the son of
Pompey the Great with all those dignities which once belonged to
his father. The son Pompey, with his high name and power and still
higher courage and high spirit, is asserting himself before the world as
its greatest soldier. Unless his power is curbed, the whole of the
empire will be imperilled The events that are developing have, like
horse hair, life but no real danger in them. Tell my subordinates that
we have been pleased to determine that it is necessary for us to quit
Egypt without further delay

Eno I shall do it [*Exeunt*

SCENE III *The same Another room.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

Cleo. Where is he ?

Char. I have not seen him since you met him last

Cleo. Go and find out where he is, who is with him and wha
he is doing He must not know that I have sent you If you fin
him sad, tell him that I am dancing. But, if you find him cheerfu
tell him that I have been suddenly taken ill Go and return quickly
[*Exit Alex*

Char. Madam, if you love him as dearly as you say, you
know how to excite a like passion in him

Cleo. I think I have done all that I am expected to do

Char Yield to his wish in everything, do not oppose hi

Cleo A fool as you are, you are touching me the way to
ay way
im.

Char. Do not provoke him too much by acting in acco
with your policy I wish you could forbear to try him so f
course of time we come to hate the person whom we fear B
comes Antony.

Enter ANTONY

Cleo I am sick and morose in temper

Ant. I regret to express my intentions to you.

Cleo, Help me away, dear Charmian , I shall fall :
It cannot be thus long, the sides of nature
Will not sustain it.

Ant. Now, my dearest queen,—

Cleo. Pray you, stand further from me.

Ant. What's the matter ?

Cleo. I know, by that same eye, there's some good news.
What says the married woman ? You may go : 20
Would she had never given you leave to come !
Let her not say 'tis I that keep you here ;
I have no power upon you ; hers you are.

Ant. The gods best know,—

Cleo. O ! never was there queen
So mightily betray'd ! yet at the first
I saw the treasons planted.

Ant. Cleopatra,—

Cleo. Why should I think you can be mine and true,
Though you in swearing shake the throned gods,
Who have been false to Fulvia ? Riotous madness,
To be entangled with those mouth-made vows, 30
Which break themselves in swearing !

Ant. Most sweet queen,—

Cleo. Nay, pray you, seek no colour for your going,
But bid farewell, and go : when you sued staying
Then was the time for words ; no going then :
Eternity was in our lips and eyes,
Bliss in our brows' bent ; none our parts so poor,
But was a race of heaven ; they are so still,
Or thou, the greatest soldier of the world,
Art turn'd the greatest liar.

Ant. How now, lady !

Cleo. I would I had thy inches ; thou shouldst know 40
There were a heart in Egypt.

Ant. Hear me, Queen ;
The strong necessity of time commands
Our services awhile , but my full heart
Remains in use with you. Our Italy
Shines o'er with civil swords ; Sextus Pompeius
Makes his approaches to the port of Rome ;
Equality of two domestic powers
Breed scrupulous faction. The hated, grown to strength,
Are newly grown to love; The condemn'd Pompey,
Rich in his father's honour, creeps apace 30

Cleo. Take me away, dear Charmian : I am afraid I shall fall
wn. I cannot long bear this agony. Nature will give way
fore it.

Ant. Now my dearest queen,—

Cleo. Please stand aloof from me

Ant. What is the matter ?

Cleo. From your looks it appears that you have to impart some good news to me What is the message of your wife, Fulvia ? You can go back to her I wish she had never permitted you to come here Let her not say that I am detaining you here again at your will I have no power over you ; so you are free to go.

Ant. The gods best know,—

Cleo No queen was ever betrayed like me. Yet I could sense treachery from the very beginning.

Ant. Cleopatra,—

Cleo. Though in swearing true love to me you shook even the throned gods, yet I could not possibly believe that you who proved false to Fulvia would ever be true and faithful to me in love. It would be madness to allow oneself to be ensnared by empty vows which break themselves even as they are uttered

Ant. Most sweet queen,—

Cleo. No, I pray you not to put forth any excuse for your going. Simply bid farewell to me, and go When you sought my permission to stay here, then was the time for words At that tim you had no idea of going away from here Then you assured m with all the solemn oaths that eternity was in our lips and eyes ar bliss in our arched brows. You regarded even the most trivial thi belonging to us as having a divine origin Either those things are s the same, or you, the greatest soldier of the world, have turned greatest liar.

Ant. How now, lady !

Cleo. I wish I had your height and strength , for then I w have made you yield to my courage

Ant Hear me, queen Circumstances compel me to leave for a while, but my heart with the fullness of its love will re behind with you Italy is on the verge of civil war Sextus Pon is approaching the harbour of Rome Two hostile powers e strength are encouraging the rise of hostile factious at Rome who being weak were hated, have now gained strength and and, thus, command the love of the people Pompey, who a short while ago was in disgrace, is now dignified with the which once belonged to his father.

Into the hearts of such as have not thrived
Upon the present state, whose numbers threaten;
And quietness, grown sick of rest, would purge
By any desperate change. My more particular,
And that which most with you should safe my going,
Is Fulvia's death.

Cleo. Though age from folly could not give me freedom,
It does from childishness: can Fulvia die?

Ant. She 's dead, my queen.
Look here, and at thy sovereign leisure read 60
The garboils she awaked; at the last, best,
See when and where she died.

Cleo. O most false love!
Where be the sacred vials thou shouldst fill
With sorrowful water? Now I see, I see,
In Fulvia's death, how mine received shall be.

Ant. Quarrel no more, but be prepared to know
The purposes I bear, which are or cease
As you shall give the advice. By the fire
That quickens Nilus' slime, I go from hence
Thy soldier, servant, making peace or war 70
As thou affect'st.

Cleo. Cut my lace, Charmian, come;
But let it be: I am quickly ill, and well;
So Antony loves.

Ant. My precious queen, forbear,
And give true evidence to his love which stands
An honourable trial.

Cleo. So Fulvia told me.
I prithee, turn aside and weep for her;
Then bid adieu to me, and say the tears
Belong to Egypt: good now, play one scene
Of excellent dissembling, and let it look
Like perfect honour.

Ant. You 'll heat my blood; no more. 80

Cleo. You can do better yet, but this is meetly.

Ant. Now, by my sword,—

Cleo. And target. Still he mends;
But this is not the best. Look, prithee, Charmian,
How this Herculean Roman does become
The carriage of his chafe.

Ant. I'll leave you, lady.

quickly gaining the love of such persons as have not prospered the present regime. The disgrunted section in Rome is becomangerous on account of its large number. Romans, having grown of continued peace, would willingly exchange their present state iny other which promises excitement. But the greatest of all my ons for going away from here is Fulvia's death; this reason should se no anxiety to you.

Cleo. Though the years of discretion which I have reached have it taught me to give up my levity of life, yet they teach me not to be) childish as to believe that Fulvia is dead.

Ant. She is dead, my queen. Here are the letters, which you will read at your leisure, and which will explain to you the disturbances she created. The greatest good that Fulvia could do me was to die. From these letters you will know when and where she died.

Cleo. How false your love is! Where are those bottles of tears which you would put into the urn of Fulvia? The way in which you receive the news of Fulvia's death teaches me how you will receive the news of mine.

Ant. Do not reproach me anymore. But prepared to listen to my intentions which I have come to disclose to you. I shall carry them out, or abandon them, according as you advise me I swear by the sun which makes fertile the slime of the river Nile that I go away from here as your soldier and your servant I shall make peace or war, according as you prefer the one or the other.

Cleo. Come Charmian, cut my lace, so that I may breathe more freely. But no, do not cut the lace I can fall ill and quickly be wel again provided that Antony loves me.

Ant My precious queen, forbear your reproaches. Bear witne to the truth of my love, which can stand any trial it is honourat put to.

Cleo So Fulvia told me I pray you turn aside and weep her. Then bid me farewell, and say that the tears you shed were me. My good fellow, let you play one scene in which the imitatic truth may look perfectly the real thing.

Ant. You will only drive me into a furious passion

Cleo. It is not a bad effort, though you can dissembl better.

Ant. Now, by my sword,—

Cleo. You should and target also He is improving acting, though it is not the best part he is playing I pray yo mian, look how well this Herculean Roman plays the part of anger

Ant. Lady, I will leave you.

Cleo. Courteous lord, one word.
Sir, you and I must part, but that's not it :
Sir, you and I have loved, but there's not it ;
That you know well : something it is I would,—
O ! my oblivion is a very Antony, 90
And I am all forgotten.

Ant. But that your royalty
Holds idleness your subject, I should take you
For idleness itself.

Cleo. 'T is sweating labour.
To bear such idleness so near the heart
As Cleopatra this. But, sir, forgive me ;
Since my becomings kill me when they do not
Eye well to you : your honur calls you hence ;
Therefore be deaf to my unpitied folly,
And all the gods go with you ! Upon your sword
Sit laurel victory, and smooth success 100
Be strew'd before your feet !

Ant. Let us go. Come ;
Our separation so abides and flies,
That thou, residing here, go'st yet with me,
And I, hence fleeting, here remain with thee.
Away ! [*Exeunt*

SCENE IV. *Rome A Room* in *Caeasar's House.*

Enter OCTAVIUS CAESAR, *reading a letter*, LEPIDUS

Caes. You may see, Lepidus, and henceforth know,
It is not Caesar's natural vice to hate
Our great competitor, From Alexandria
This is the news : he fishes, drinks, and wastes
The lamps of night in revel ; is not more man-like.
Than Cleopatra, nor the queen of Ptolemy
More womanly than he ; hardly gave audience, or
Vouchsafed to think he, had partners : you shall find there
A man who is the abstract of all faults
That all men follow.

Lep. I must not think there are 10
Evils enow to darken all his goodness ;
His faults in him seem as the spots of heaven,
More fiery by night's blackness ; hereditary
Rather than purchased ; what he cannot change
Than what he chooses.

Cleo. Courteous lord, just hear one word. Sir, you and I must part, but that is not what I wanted to say. Sir, you and I have loved; but that is not the subject of my thought. You know it well. I wanted to say something. Both my oblivious memory is a treacherous to me as Antony, and I forget everything.

Ant. If it were not that you as sovereign hold idleness as your subject, I should have regarded you as idleness personified.

Cleo. To bear this idleness so near to the heart as it is to me is a labour which I can hardly endure. But, sir, forgive me. My very graces become the instruments of my torture when they appear unbecoming to you. Since it is necessary for you to go away from here to uphold your honour, you should pay no heed to my foolish complaints which fail to rouse pity in you. May all the gods help you! May you win victory and honour, and may you achieve success easily!

Ant. Let us go, though separated we abide with each other, and we so separate that you while living here, go with me, and I, while going away from here, remain here with you. Let us go away. [*Exeunt.*

SCENE IV. *Rome Caesar's house*

Enter OCTAVIUS CAESAR, *reading a letter*, LEPIDUS *and their* Train

Caes. Lepidus, as you will find from this letter, it is not one of my inherent weaknesses to hate our great partner, Antony. I have received never from Alexandria that he fishes, drinks and spends whole nights in carousing. He is not more manly than Cleopatra, nor is Cleopatra more womanly than he. He hardly condescended to listen to my envoys, or to think that we were his partners in the government of the empire. You will find him an epitome of all the faults that man are prone to.

Lep. I do not think there are evils enough in the world to hide all his goodness. His faults are like the bright stars which make a vivid contrast with the darkness of the night; they are derived from his forefathers rather than acquired by himself. He is not responsible for them, nor can he get rid of them.

Caes. You are too indulgent. Let us grant it is not
Amiss to tumble on the bed of Ptolemy;
To give a kingdom for a mirth, to sit
And keep the turn of tippling with a slave,
To reel the streets at noon, and stand the buffet 20
With knaves that smell of sweat: say this becomes him,
As his composure must be rare indeed
Whom these things cannot blemish, yet must Antony
No way excuse his soils, when we do bear
So great weight in his lightness. If he fill'd
His vacancy with his voluptuousness,
Full surfeits and the dryness of his bones
Call on him for 't; but to confound such time
That drums him from his sport, and speaks as loud
As his own state and ours, 't is to be chid
As we rate boys, who, being mature in knowledge,
Pawn their experience to their present pleasure,
And so rebel to judgement.

Enter a Messenger.

Lep. Here 's more news.

Mess. Thy biddings have been done, and every hour,
Most noble Caesar, shalt thou have report
How 't is abroad. Pompey is strong at sea,
And it appears he is beloved of those
That only have fear'd Caesar; to the ports
The discontents repair, and men's reports
Give him much wrong'd.

Caes. I should have known no less. 40
It hath been taught us from the primal state,
That he which is was wish'd until he were:
And the ebb'd man, ne'er loved till ne'er worth love,
Comes dear'd by being lack'd. This common body,
Like to a vagabond flag upon the stream,
Goes to and back, lackeying the varying tide,
To rot itself with motion.

Mess. Caesar, I bring thee word,
Menecrates and Menas, famour pirates,
Make the sea serve them, which they ear and wound
With keels of every kind: many hot inroads 50
They make in Italy; the borders maritime
Lack blood to think on 't, and flush youth revolt:
No vessel can peep forth, but 't is as soon
Taken as seen; for Pompey's name strikes more
Than could his war resisted.

es. You are too indulgent. We can find excuse for him
th Cleopatra, for his exchanging a kingdom for mirth and
for sitting at the same table and sharing drinks with some
etch, for staggering down the streets at noon with drunken gaits.
r exchanging blows with low, dirty people smelling of sweat.
be said that all these things become him, though one who is
ffected by such excesses as these must be a man of extra-ordinarily
e nature. Yet Antony cannot put forth excuses for his faults
n his levity casts so great a burden on us. If he merely wasted
leisure in excess, he would be punished for his indulgence with
iety and aches. But to waste such a time as this that warns him
udly to forsake his revelry because of his own and our high position
eserves such a rebuke as we administer to boys who, though old
nough to know better, sacrifice their experience to the pleasure of
he moment and thus revolt against the dictates of reason.

Enter a Messenger.

Lep Here is more news.

Mess. Your orders have been carried out, and, most noble Caesar, you will receive reports every hour of the events as they are developing in the empire Pompey is strong at sea It appears that he is loved by those who have been loyal to Caesar only out of fear. All persons dissatisfied with the present regime are going to the sea ports to join him, and people speak of him as one who has been much illtreated.

Caes. I ought to have known it Events have been teaching us since the earliest times that the person who is in power and that the man whose fortunes are at the lowest ebb comes to be loved when his want is felt. The common people are like the water plant Iris, which is borne forwards and backwards by each flow and ebb of the tide, following it like a lackey till as lost it is rotted away by constan
tion.

Mess. Cæsar, I have brought you more news The notorio
irates, Menecrates and Menas, are ruling the sea. They are
ossession of ships of every kind. They have made many furi
aids on coastal towns. The dwellers on the coasts are greatly fr
ened by the danger that threatens them, and hot-blooded young
go over to these pirates to take service with them No sooner do
ship, sail out of a port than it is captured by them Pompey's n
inspires greater awe than his actual appearance in a war.

Caes. Antony,
Leave thy lascivious wassails. When thou once
Wast beaten from Modena, where thou slew'st
Hirtius and Pansa, consuls, at thy heel
Did famine follow, whom thou fought'st against,
Though daintily brought up, with patience more 60
Than savages could suffer; thou didst drink
The stale of horses and the gilded puddle
Which beasts would cough at; thy palate then did deign
The roughest berry on the rudest hedge;
Yea, like the stag, when snow the pasture sheets,
The barks of trees thou browsed'st; on the Alps
It is reported thou didst eat strange flesh,
Which some did die to look on; and all this,
It wounds thine honour that I speak it now,
Was borne so like a soldier, that thy cheek 70
So much as lank'd not.

Lep. 'T is pity of him.

Caes. Let his shames quickly
Drive him to Rome. 'Tis time we twain
Did show ourselves i' the field; and to that end
Assemble we immediate council; Pompey
Thrives in our idleness.

Lep. To-morrow, Cæsar,
I shall be furnish'd to inform you rightly
Both what by sea and land I can be able
To front this present time.

Caes. Till which encounter,
It is my business too. Farewell. 13

Lep. Farewell, my lord. What you shall know meantime
Of stirs abroad, I shall beseech you, sir,
To let me be partaker.

Caes. Doubt not, sir;
I knew it for my bond. [*Exeunt.*

SCENE V. *Alexandria, Cleopatra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS *and* MARDIAN.

Cleo. Charmian!

Char. Madam?

Cleo. Ha, ha!
Give me to drink mandragora.

Char. Why, madam?

Cleo. That I might sleep out this great gap of time
My Antony is away.

Char. You think of him too much.

Cleo. O! 't is treason.

Char. Madam, I trust, not so.

Cleo. Thou, eunuch Mardian!

Caes. Antony, give up your lustful revels. When once your driven out of Modena where you had killed the consuls, Hirtius Pansa, famine followed your heels. Though brought up with y indulgence, you bore hunger and thirst with a fortitude not to found among savages even. You drank the urine of horses, and water of the puddle covered with a yellow film, which even beasts uld not drink. You ate with relish even the berries growing on ild hedges. You ate the barks of trees like the stag, which, when eadows are covered with snow, is driven to feed upon them. It is eported that on the Alps you ate strange flesh the very sight of which was enough to kill some of your companions And all that hardship you bore so will like a soldier that even your cheeks did not lose their fullness It casts a slur on your honour to compare what you then were with what you now are

Lep It is a pity that he has so much changed now

Caes. Let a sense of shame for his indignified actions awaken in him, so that he may quickly return home It is time we two were in the battle-field fighting against Pompey For that purpose let us order the council to assemble immediately Pompey has been successful because we have taken no steps against him

Lep Caesar, I shall be able to inform you tomorrow how I shall proceed both by land and by sea to face this present danger

Caes Till then I too, will think how I shall best attack Pompey Farewell

Lep Farewell, my lord If you come to know of any further developments outside Rome, kindly inform me of them

Caes. Have no doubt about that I ever knew and still acknow ledge it my duty to do so *Exeun*

SCENE V. *Alexandria Cleopatra's palace*

Enter CLEOPATRA, CHARMIAN, IRAS *and* MARDIAN

Cleo Charmian !

Char What do you want, madam ?

Cleo Give me mandragora to drink

Char Why, madam ?

Cleo. So that I may sleep for the whole of the period d which Antony will remain out of Egypt

Char You think of him too much

Cleo O, to say so is treason !

Char Madam, I trust, it is not so

Cleo You, eunuch Mardian !

Alex. Ay, madam, twenty several messengers.
Why do you send so thick ?
Cleo. Who's born that day
When I forget to send to Antony,
Shall die a beggar. Ink and paper, Charmian.
Welcome, my good Alexas. Did I, Charmian,
Ever love Caesar so ?
Char. O ! that brave Caesar.
Cleo. Be choked with such another emphasis !
Say, the brave Antony.
Char. That valiant Caesar ! 60
Cleo. By Isis, I will give thee bloody teeth,
If thou with Caesar paragon again
My man of men.
Char. By your most gracious pardon,
I sing but after you.
Cleo. My salad days,
When I was green in judgement, cold in blood,
To say as I said then ! But, come, away ;
Get me ink and paper :
He shall have every day a several greeting,
Or I'll unpeople Egypt. [*Exeunt.*

ACT II.

SCENE I. *Messina. Pompey's house.*

Enter POMPEY, MENECRATES *and* MENAS *in warlike manner.*

Pom. If the great gods be just, they shall assist
The deeds of justest men.
Mene. Know, worthy Pompey,
That what they do delay, they not deny.
Pom. Whiles we are suitors to their throne, decays
The thing we sue for.
Mene. We, ignorant of ourselves,
Beg often our own harms, which the wise powers
Deny us for our good ; so find we profit
By losing of our prayers.
Pom. I shall do well :
The people love me, and the sea is mine ;
My powers are crescent, and my auguring hope 10
Says it will come to the full. Mark Antony
In Egypt sits at dinner, and will make
No wars without doors ; Caesar gets money where
He loses hearts ; Lepidus flatters both,
Of both is flatter'd ; but he neither loves,
Nor either cares for him.

you send messengers in such rapid succession ? [first line: different messengers. Why]

Alex. Yes, madam, I met twenty different messengers. Why you send messengers in such rapid succession ?

Cleo. Anyone born on such an ominous day as that on which [I] forget to send greetings to Antony will die a beggar. Charmian, [br]ing me ink and paper. My good Alexas, you are welcome to [E]gypt. Charmian, did I ever love Caesar so intensely ?

Char O that noble Caesar !

Cleo May you be chocked, if you repeat such an emphatic eulogy ! Instead of it, say, "Brave Antony !"

Char The valiant Caesar !

Cleo By Isis, I shall knock out your teeth, if you venture again to draw such a comparison to the advantage of Caesar over Antony, who is to me above all men in the world.

Char If you graciously pardon my saying so, I only repeat your words in my praise of Caesar

Cleo. I was then young and my judgment was unripe You must be cold in blood to repeat what I then said But come with me. Get me ink and paper I would rather empty Egypt of its inhabitants than that Antony should not receive a fresh letter from me every day

[*Exeunt*

ACT II

SCENE I *Messina Pompey's house*

Enter POMPEY, MENECRATES, *and* MENAS, *in warlike manner*

Pom If the great gods are just, they will surely assist the [illegible] of just men

Men Know, worthy Pompey that [illegible] [illegible]ing a thing, it does not mean that they refuse [illegible]

Pom While we are praying to the [illegible] the thing for which we pray is losing [illegible]

Men Being ignorant of our [illegible] gods for a thing which will harm us [illegible] such a prayer for our own good [illegible] for us to have our prayer rejected

Pom. I shall be successful [illegible] master of the sea My power is [illegible] cally tells me that before long [illegible] Antony is carousing in Egypt and will [illegible] be engaged in a war Caesar is [illegible] of those from whom he is [illegible] and Antony, and flatterers [illegible] them, nor do they care for [illegible]

Men. Caesar and Lepidus
Are in the field ; a mighty strength they carry.
Pom. Where have you this ? 't is false.
Men. From Silvius, sir.
Pom. He dreams ; I know they are in Rome together, 20
Looking for Antony. But all the charms of love,
Salt Cleopatra, soften thy waned lip !
Let witchcraft join with beauty, lust with both !
Tie up the libertine in a field of feasts,
Keep his brain fuming ; Epicurean cooks
Sharpen with cloyless sauce his appetite ,
That sleep and feeding may prorogue his honour
Even till a Lethe'd dulness !

Enter VARRIUS.

How now, Varrius !
Var. This is most certain that I shall deliver :
Mark Antony is every hour in Rome
Expected ; since he went from Egypt 't is 30
A space for further travel.
Pom. I could have given less matter
A better ear. Menas, I did not think
This amorous surfeiter would have donn'd his helm
For such a petty war ; his soldiership
Is twice the other twain. But let us rear
The higher our opinion, that our stirring
Can from the lap of Egypt's widow pluck
The ne'er-lust-wearied Antony.
Men. I cannot hope
Caesar and Antony shall well greet together ;
His wife that's dead did trespasses to Caesar, 40
His brother warr'd upon him , although think
Not moved by Antony.
Pom. I know not, Menas,
How lesser enmities may give way to greater.
Were't not that we stand up against them all
'T were pregnant they should square between themselves ,
For they have entertained cause enough
To draw their swords ; but how the fear of us
May cement their divisions and bind up
The petty difference, we yet not know.
Be't as our gods will have't ! It only stands 50
Our lives upon to use our strongest hands.
Come, Menas. [*Exeunt.*

Men. Caesar and Lepidus are ready in the field with a mighty
y.

Pom. From where did you get this news? It is false.

Men. I got this news from Silvius, sir.

Pom. He dreams. I know both of them are waiting at Rome or Antony to join them Let wanton Cleopatra, aided by all the charms of love, give freshness to Antony's lips which have lost their early beauty Let him be overpowered by beauty aided by witchcraft and by his own lust Let feast and revelry detain the libertine in Egypt, and let his brains be muddled with the fumes of wine. Let Epicurean cooks keep his appetite unsatiated with their dainty dishes, so that sleep and feasting may prevent his honour from asserting itself until it is wrapped in lethe-like drowsiness

Enter VARRIUS

How now, Varrius!

Var. The news that I shall deliver admits of no doubt Mark Antony is expected to arrive at Room soon He could have covered a longer journey in the time he has taken in going from Egypt to Rome

Pom. I would have given a more willing ear to a les important matter. I never thought that this amorous carouser woul put on his armour for such a petty war as that against me H knowledge of warfare is twice as great as that of the other two B let me justly pride myself on the fact that Antony considered r revolt to be so important as to tear himself from Cleopatra and th sensual pleasures to which he is never weary

Men. I don't think that Caesar and Antony will mee friends. His late wife committed offences against Caesar brother revolted against Antony, though he was not incited to d by Antony.

Pom. Menas, I do not know how they will sing their differences in view of the graver danger they apprehend fro Had I not revolted against them they would very probabl fallen out among themselves For each has received from th enough provocation to make war But I do not as yet kno their fear of me will enable them to patch up their differenc cement their divisions. Let the will of the gods be fulfille safety of our lives depends on the best use of the strength we Come, Menas.

SCENE II. *Rome. The house of Lepidus.*

Enter ENOBARBUS *and* LEPIDUS,

Lep. Good Enobarbus, 't is a worthy deed,
And shall become you well, to entreat your captain
To soft and gentle speech.

Eno. I shall entreat him,
To answer like himself : If Ceasar move him,
Let Antony look over Caesar's head,
And speak as loud as Mars. By Jupiter,
Were I the wearer of Antonius' beard,
I would not shave't to-day.

Lep. 'T is not a time
For private stomaching.

Eno. Every time
Serves for the matter that is then born in 't. 10

Lep. But small to greater matters must give way.

Eno. Not if the small come first.

Lep. Your speech is passion :
But, pray you, stir no embers up. Here comes
The noble Antony.

Enter ANTONY *and* VENTIDIUS.

Eno. And yonder, Caesar,

Enter CAESAR, MACAENAS, *and* AGRIPPA.

Ant. If we compose well here, to Parthia :
Hark ye, Ventidius.

Caes. I do not know,
Mecaenas ; ask Agrippa.

Lep. Noble friends,
That which combined us was most great, and let not
A leaner action rend us. What's amiss,
May it be gently heard ; when we debate 20
Our trivial difference loud, we do commit
Murder in healing wounds ; then, noble partners,
The rather for I earnestly beseech,
Touch you the sourest points with sweetest terms,
Nor curstness grow to the matter.

Ant. 'T is spoken well.
Were we before our armies, and to fight, [*Flourish*
I should do thus.

Caes. Welcome to Rome.

Ant. Thank you.

Caes. Sit.

Ant. Sit, sir.

Caes. Nay, then.

SCENE II. *Rome. The house of Lepidus.*

Enter ENOBARBUS *and* LEPIDUS

Lep. It is a worthy deed worthy of a man of your position to entreat your captain to use soft and gentle words.

Eno. I shall request him to talk in a manner befitting his dignity. If Cæsar provokes him, Antony will treat him with utmost contempt, and will speak to him in great wrath like Mars. By Jupiter, if I were Antony, I would not show Cæsar even so much respect as to shave before meeting him.

Lep It is not the time for personal bickering.

Eno. Every time is suitable for meeting the situation as it arises.

Lep. But small matters ought to give way to more important ones

Eno. But not if the small issues are raised first.

Lep Your speech is all anger. But, please do not take up any old quarrels. Here comes noble Antony.

Enter ANTONY *and* VENTIDIUS

Eno And there comes Cæsar

Enter CÁESAR. MAECENAS, *and* AGRIPPA.

Ant. If we come to a satisfactory agreement, we will start for Parthia Listen to me Ventidius.

Caes. I do not know Maecenas, ask Agrippa.

Lep. Noble friends, a great cause united us, and nothing trivial show now be allowed to sever us. Let us state our grievances in moderate language. When we discuss our trivial difference in angry language, we only make mortal the wounds seek to heal Therefore, noble partners, I earnestly request you to discuss calmly those points about which we feel most bitterly. Let ill-humour be not added to our differences.

Ant You have spoken well. If we were in front of our armies and a battle were to commence, I would have acted thus.

Caes You are welcome to Rome

Ant Thank you.

Caes Take your seat.

Ant You sit down first

Caes. Very well, if you will have it so

Ant. I learn, you take things ill which are not so,
Or being, concern you not.
Caes. I must be laugh'd at, 30
If, or for nothing or a little, I
Should say myself offended, and with you
Chiefly i' the world ; more laugh'd at that I should
Once name you derogately, when to sound your name
It not concern'd me.
Ant. My being in Egypt, Cæsar,
What was 't to you ?
Caes. No more than my residing here at Rome
Might be to you in Egypt ; yet, if you there
Did practise on my state, your being in Egypt
Might be my question.
Ant. How intend you, practised ? 40
Caes. You may be pleased to catch at mine intent
But what did here befall me. Your wife and brother
Made wars upon me, and their contestation
Was theme for you, you were the word of war.

Ant. You do mistake your business ; my brother never
Did urge me in his act : I did inquire it ;
And have my learning from some true reports,
That drew their swords with you. Did he not rather
Discredit my authority with yours,
And make the wars alike against my stomach, 50
Having alike your cause ? Of this my letters
Before did satisfy you. If you 'll patch a quarrel,
As matter whole you have not to make it with,
It must not be with this.

Caes. You praise yourself,
By laying defects of judgement to me, but
You patch'd up your excuses.

Ant. Not so, not so ;
I know you could not lack, I am certain on 't,
Very necessity of this thought, that I,
Your partner in the cause 'gainst which he fought,
Could not with graceful eyes attend those wars 60
Which fronted mine own peace. As for my wife,
I would you had her spirit in such another :
The third 'o the world is yours, which with a snaffle
You may pace easy, but not such a wife.

Eno. Would we had all such wives, that the men might go to wars with the woman !

Ant. So much uncurbable, her garboils, Cæsar,
Made out of her impatience, which not wanted
Shrewdness of policy too, I grieving grant
Did you too much disquiet ; for that you must
But say I could not help it. 70

Ant. I have been informed that you are vexed at certain actions of mine which do not deserve reproach, or, even if blameworthy, do not concern you in any way.

Caes. I deserve to be ridiculed if for no reason, at for a trivial matter, I am offended, and that too, with you of all persons in the world. I deserve to be ridiculed still more if I speak of you in derogatory terms about a matter which does not concern me.

Ant. Cæsar, in what way were you concerned with my being in Egypt.

Caes. It was no more a concern of mine than was my residing at Rome a concern of yours But. it you could plot against me from there, I had a right to question the propriety of your being in Egypt.

Ant. What do you mean by 'practised'?

Caes. You will understand what I mean, if you care to consider to terrible events I had to face here during your absence. Your wife and your brother revolted against me Their quarrel with me had you as its subject; your name was their watchword in the struggle.

Ant. You misapprehend the matter you have raised. My brother never made me the subject of his quarrel with you. I made full enquiry about it, and I say so on the testimony of those who fought on your side. It should rather be said that in casting discredit upon your authority he also cast discredit upon mine. He made war upon you contrary to my inclination, since our causes were identical, I have already given you ample proof of this fact in my letters. You have no full grievance out of which to construct a quarrel. So, if you wish to make a quarrel out of the odds and ends of grievances, you must look for something else than this behaviour of my brother.

Caes. You accuse me of making a quarrel out of the odds and ends of grievances, but your own excuses are made out of the odds and ends of facts

Ant. No, they are not lame excuses. I am sure you cannot help feeling that I, your partner in the great cause for which we fought, could not approve of those wars which were against my own peace. So far as my wife is concerned, I wish you could find another woman with her masterful spirit. You are master of one-third of the world which you can control easily; but it is not possible even for you to control a woman like my wife.

Eno. I wish we all had wives like Fulvia, so that they could go with us to the wars.

Ant. I sorrowfully admit Cæsar that the commotions which my headstrong wife created, and which had some shrewd cunningness about them too, gave you reason to complain of the disquiet they caused you. But you must admit that I could not possibly stop her from doing what she did.

Caes. I wrote to you
When rioting in Alexandria ; you
Did pocket up my letters, and with taunts
Did gibe my missive out of audience.

Ant. Sir,
He fell upon me ere admitted : then
Three kings I had newly feasted, and did want
Of what I was i' the morning ; but next day
I told him of myself, which was as much
As to have ask'd him pardon. Let this fellow
Be nothing of our strife ; if we contend, 80
Out of our question wipe him.

Caes. You have broken
The article of your oath, which you shall never
Have tongue to charge me with.

Lep. Soft, Caesar !

Ant. No,
Lepidus, let him speak :
The honour is sacred which he talks on now,
Supposing that I lack'd it. But on, Caesar ;
The article of my oath.

Caes. To lend me arms and aid when I required them ;
The which you both denied.

Ant. Neglected, rather ;
And then when poison'd hours had bound me up 90
From mine own knowledge. As nearly as I may,
I'll play the penitent to you; but mine honesty
Shall not make poor my greatness, nor my power
Work without it. Truth is, that Fulvia,
To have me out of Egypt, made wars here ;
For which myself, the ignorant motive, do
So far ask pardon as befits mine honour
To stoop in such a case.

Lep. 'T is noble spoken.

Mec. If it might please you, to enforce no further
The griefs between ye : to forget them quite 100
Were to remember that the present need
Speaks to atone you.

Lep. Worthily spoken, Macaenas.

Eno. Or, if you borrow one another's love for the instant, you may, when you hear no more words of Pompey, return it again : you shall have time to wrangle in when you have nothing else to do.

Ant. Thou art a soldier only ; speak no more.
Eno. That truth should be silent I had almost forgot.
Ant. You wrong this presence ; therefore speak no more.
Eno. Go to, then ; your considerate stone. 110

Caes. I wrote to you when you were carousing in Alexandria. [Yo]u put my letters in your pocket without taking the trouble to read [th]em, and with bitter taunts drove my messenger out of your [pr]esence.

Ant. Sir, he suddenly can upon me before leave had been granted for his admission. I had that day invited three kings to a banquet, and was not so sober as I had been earlier in the day. But next day I told your messenger of what my state then was, which was as good as apologizing to him Let us not introduce this fellow in our quarrel If we must quarrel, let him be left out of the question.

Caes You have violated the agreement to which you were bound by oath. But you cannot accuse me of a similar breach of faith.

Lep Gently, Caesar.

Ant. No, let him speak, Lepidus. The honour of which he is now speaking in the supposition that I was found wanting in it, is a sacred matter. But proceed with your charge, Caesar What have you to say about the article to which I was pledged ?

Caes. You were bound on oath to send me arms and aid when I needed them , but you refused to send them.

Ant. You should rather say that I neglect my duty in this respect at a time when the intoxication of pleasure had so enslaved me that I had become a stranger of my nobler nature. So far as I can, I shall repent for what I did. But the honest admission of my shortcomings shall not be so much as to humiliate my greatness an[d] lower my power and prestige The truth is that Fulvia made wa[r] here in order to get me out of Egypt, for which, I, who was uncon[s]ciously the motive, ask your pardon as much as it befits my dign[ity] to do so.

Lep It is nobly spoken.

Mec. Be pleased to stress your grievances no further [...] the time urg[...] should entirely forget them ; for the necessity of the time urg[...] calls upon you to be reconciled to each other

Lep Maecenas, you have spoken very well

Eno. If you agree to be friends for the moment, yo[u] [...] resume your hostility after you have defeated Pompey Y[ou] have time enough to quarrel when you have nothing else to d[o]

Ant You are only a soldier, and know nothing abou[t] [...] of policy So, you had better keep quiet

Eno I had almost forgotten that one who speaks tr[...] this noble company [...] to remain silent

Ant. You offer an indignity to this noble company [...] You offer an indignity to this noble company [...] speak no more

Eno Well, then, I shall be as silent and discree[t]

Caes I do not much dislike the matter, but
The manner of his speech ; for't cannot be
We shall remain in friendship, our conditions
So differing in their acts. Yet, if I knew
What hoop should hold us stanch, from edge to edge
O' the world I would pursue it.

Agr. Give me leave, Caesar.

Caes. Speak, Agrippa.

Agr. Thou hast a sister by the mother's side,
Admired Octavia ; great Mark Antony
Is now a widower.

Caes. Say not so, Agrippa ; 120
If Cleopatra heard you, your reproof
Were well deserved of rashness.

Ant. I am not married, Caesar ; let me hear Agrippa further speak.

Agr. To hold you in perpetual amity,
To make you brothers, and to knit your hearts
With an unslipping knot, take Antony
Octavia to his wife ; whose beauty claims
No worse a husband than the best of men,
Whose virtue and whose general graces speak 130
That which none else can utter. By this marriage,
All little jealousies which now seem great,
And all great fears, which now import their dangers,
Would then be nothing ; truths would be tales,
Where now half tales be truths ; her love to both
Would each to other and all loves to both
Draw after her. Pardon what I have spoke,
For 't is a studied, not a present thought,
By duty ruminated.

Ant. Will Caesar speak ?

Caes. Not till he hears how Antony is touch'd 140
With what is spoke already.

Ant. What power is in Agrippa,
If I would say, 'Agrippa, be it so',
To make this good ?

Caes. The power of Caesar, and
His power unto Octavia.

Ant. May I never
To this good purpose, that so fairly shows,
Dream of impediment ! Let me have thy hand ;
Further this act of grace, and from this hour
The heart of brothers govern in our loves
And sway our great designs !

Caes. I do not so much dislike the matter of Enobarbus's ... as the manner in which he speaks. Since our dispositions ... themselves in such different ways, we cannot continue to remain ...s after Pompey's overthrow. Yet if I could know the bond ... would hold our friendship firmly together. I shall go in search of ...m one end of the world to the other.

Agr. Allow me to speak, Caesar.

Caes. Speak, Agrippa.

Agr. You have a sister from your mother's side, that is, ...ctavia, who is universally admired; and great Mark Antony is now widower.

Caes. Do not say so, Agrippa. Had Cleopatra heard these words, she would have scolded you for your rash suggestion.

Ant. Caesar, I have not married Cleopatra. Let Agrippa speak out his suggestion; I want to hear it.

Agr. To bind you in perpetual friendship, to make you brothers, and to tie your hearts in an unbreaking knot, I suggest that Antony may marry Octavia. A matchless beauty like her deserves a husband who is the best of mankind, and whose nobility of character and general excellence are such as no one else can boast. As the result of his marriage your petty jealousies which now seem great, and your great fears, which suggest grave dangers, will be reduced to nothing. Actual facts would then be of no more importance than mere idle rumours, instead of mere rumours being taken, as now for truths. Octavia's love to both of you will, as a magnet, draw you closely together, while, on your part, you will draw the love of the people in general. Forgive me for what I have spoken. My suggestion is not a prompting of the moment, but one which has been carefully considered. My sense of duty to you has made me frequently turn it over in my mind.

Ans. Will Caesar express his views on Agrippa's suggestion?

Caes. Not until I have heard Antony's views on it.

Ant. Agrippa has no power to get his proposal executed e... if I give my consent to it.

Caes. My power is the power of Caesar, and his power ... Octavia.

Ant. I cannot even dream of raising objection to this proposal, which hold out a fair promise of solving all our diffic... Let me shake hands with you. Give your help to bring abo... pleasing settlement of affairs. May our brotherly love ever ... hearts and great designs!

Caes. There is my hand. 150
A sister I bequeath you, whom no brother
Did ever love so dearly ; let her live
To join our kingdoms and our hearts, and never
Fly off our loves again !

Lep. Happily, amen !

Ant. I did not think to draw my sword 'gainst Pompey ;
For he hath laid strange courtesies and great
Of late upon me ; I must thank him only,
Lest my remembrance suffer ill report ;
At heel of that, defy him.

Lep. Time calls upon's :
Of us must Pompey presently be sought,
Or else he seeks out us.

Ant. Where lies he ? 160

Caes. About the Mount Misenum.

Ant. What is his strength by land ?

Caes. Great and increasing : but by sea
He is an absolute master.

Ant. So is the fame.
Would we had spoke together ! Haste we for it ;
Yet, ere we put ourselves in arms, despatch we
The business we have talk'd of.

Caes. With most gladness ;
And do invite you to my sister's view,
Whither straight I 'll lead you.

Ant. Let us, Lepidus,
Not lack your company.

Lep. Noble Antony, 170
Not sickness should detain me.

[*Flourish. Exeunt Caesar, Antony, and Lepidus*

Mec. Welcome from Egypt, sir.

Eno. Half the heart of Caesar, worthy Maceanas ! My honourable friend, Agrippa !

Agr. Good Enobarbus !

Mec. We have cause to be glad that matters are so well digested. You stayed well by't in Egypt.

Eno. Ay, sir ; we did sleep day out of countenance, and made the night light with drinking.

Mec. Eight wild boars roasted whole at a breakfast, and but twelve persons there ; is this true ? 180

Eno. This was but as a fly by an eagle ; we had much more monstrous matter of feast, which worthily deserved noting.

s. There is my hand. I give you my sister. No brother d a sister more dearly than I love her. Let her now unite ks and our kingdoms. And may our affection for each other ll off again!

ep. This is a happy end of their quarrel, Amen!

Ant. I never thought that I would have to draw my sword t Pompey. For, of late he has shown extraordinarily great esy to me. I must thank him, lest I should be accused of for-g the kindness done to me Immediately after this I challenge to meet with his army

Lep The exigency of the time requires quick action on our t We must quickly attack Pompey; otherwise he will attack us.

Ant Where is Pompey at present?

Caes Near Mount Misenum.

Ant What is the strength of his land forces?

Caes. He has mighty army on the land and the number of his soldiers is constantly increasing But he is the absolute master of the sea.

Ant Such is the report I wish we had met him in battle by now. Let us make quick preparations to fight against Pompey But before starting for the battle, let us settle the business of which we were just now talking

Caes. Most gladly I invite you to come to see my sister, and I shall immediately take you to her

Ant. I request you, Lepidus, to accompany us

Lep Noble Antony, I shall not be preventing from going with you even by sickness

[Flourish, Exeunt Caesar, Antony, and Lepidus

Mec Sir, you are welcome from Egypt.

Eno Worthy Maecenas, Caesar loves you dearly My honour-friend, Agrippa

Agr Good Enobarbus!

Mec. We should be glad that matters are so well settled Yo had a nice time of it in Egypt.

Eno. Yes, sir; we slept throughout the day thus making day dark, for us, while we made the night bright with our carous

Mec. Is it true that eight wild-boars were roasted whol the breakfast of twelve of you?

Eno. That breakfast was nothing as compared to the prodigal feasts we were given, and which really deserved atte It was like a fly by the side of an eagle

Maec. She's a most triumphant lady, if report be square to her.

Eno. When she first met Mark Antony, she pursed up his heart upon the river of Cydnus.

Agr. There she appeared indeed, or my reporter devised well for her.

Eno. I will tell you. 190
The barge she sat in, like a burnish'd throne,
Burn'd on the water ; the poop was beaten gold,
Purple the sails, and so perfumed that
The winds were love-sick with them, the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description; she did lie
In her pavilion, cloth-of-gold of tissue, 200
O'er picturing that Venus where we see
The fancy outwork nature ; on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

Agr. O ! rare for Antony.

Eno. Her gentlewomen, like the Nereides,
So many mermaids tended her i' the eyes,
And made their bends adornings ; at the helm
A seeming mermaid steers ; the silken tackle 210
Swell with the touches of those flower-soft hands,
That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her, and Antony,
Enthroned i' the market place, did sit alone,
Whistling to the air ; which, but for vacancy,
Had gone to gaze on Cleopatra too
And made a gap in nature.

Agr. Rare Egyptian !

Eno. Upon her landing Antony sent to her, 220
Invited her to supper ; she replied
It should be better he became her guest,
Which she entreated. Our courteous Antony,
Whom ne'er the word of 'No' woman heard speak,
Being barber'd ten times o'er, goes to the feast,
And for his ordinary pays his heart
For what his eyes eat only.

Agr. Royal wench !

...e. If reports about her are correct, Cleopatra is a lady [illegible] magnificence and beauty.

...o. When she first met Mark Antony near the bank [illegible] ...dnus, she completely conquered his heart.

...gr. There she appeared in all her magnificence, or [illegible] ...vented that magnificence himself

Eno. Let me tell you how she came to that place [illegible] ...ich she sat looked like a polished throne, and [illegible] ...ancy of flames against the water of the river Nile [illegible] ...made of plates of hammered gold The purple [illegible] so heavily perfumed that the winds were faint [illegible] ...rance The oars were made of silver, and their [illegible] ...he tune of flutes. They made the water of the [illegible] ...hough it was in love with the strokes it received [illegible] ...ggared all description. She lay in her pavilion [illegible] gold, surpassing the picture of Venus in which [illegible] ...e artist exceeds in beauty the work of nature On [illegible] ...ood pretty boys, with dimples in their cheeks [illegible] ...upids. The held in their hands divers-coloured [illegible] seemed to give a fresh glow to the delicate cheeks of [illegible] they were intended to cool Thus, they seemed [illegible] warmth they were intended to diminish

Agr. O, what a glorious sight for Antony to see

Eno. Her gentlewomen, dressed like Nereides [illegible] waited upon her, and added to the beauty of the [illegible] with which they paid their homage to her The [illegible] by a gentlewoman looking like a mermaid The [illegible] barge smelled with pride at being handled by those [illegible] cate hands that nimbly did the duties of [illegible] perfume, inexplicable in its origin, arose from the barge [illegible] sense of smell of the people on the neighbouring banks [illegible] tants of the city went to the bank to see her, while Antony [illegible] on his throne at the market-place, whistling to the air [illegible] sole audience Had it not been for fear of creating a [illegible] air, too, would have gone to see her

Agr. Rare Egyptian !

Eno When she landed, Antony sent an invitation [illegible] supper She sent a reply that it would be better [illegible] her guest, and she requested him to accept her invitation [illegible] teous Antony, who has never refused a woman's request [illegible] feast groomed with meticulous care. His [illegible] Cleopatra's face he did not even touch the feast [illegible] all the same with his heart.

Agr. A royal beauty !

Eno. I saw her once
Hop forty paces through the public street ;
And having lost her breath, she spoke. and panted. 230
That she did make defect perfection,
And, breathless, power breathe forth.

Mec. Now Antony must leave her utterly.

Eno. Never ; he will not.
Age cannot wither her, nor custom stale
Her infinite variety ; other women cloy
The appetites they feed. but she makes hungry
Where most she satisfies ; for vilest things
Become themselves in her, that the holy priests
Bless her when she is riggish. 240

Mec. If beauty, wisdom, modesty. can settle
The heart of Antony, Octavia is
A blessed lottery to him.

Agr. Let us go.
Good Enobarbus, make yourself my guest
Whilst you abide here.

Eno. Humbly, sir, I thank you. [*Exeunt.*

SCENE III. *The same. Caesar's house*

Enter CAESAR. ANTONY, OCTAVIA *between them.* *and* Attendants.

Ant. The world and my great office will sometimes
Divide me from your bosom.

Octa. All which time
Before the gods my knee shall bow my prayers
To them for you.

Ant. Good night, sir. My Octavia,
Read not my blemishes in the world's report ;
I have not kept my square. but that to come
Shall all be done by the rule. Good night, dear lady.
Good night, sir,

Caes. Good night. [*Exeunt Caesar and Octavia.*

Enter Soothsayer.

Ant. Now, sirrah ; you do wish yourself in Egypt ? 10

Sooth. Would I had never come from thence, nor you
Thither !

Ant. If you can, your reason ?

Sooth. I see it in
My motion. have it not in my tongue : but yet
Hie you to Egypt again.

Ant. Say to me,
Whose fortunes shall rise higher, Caesar's or mine ?

Eno. Once I saw her walk in the public street only for forty paces. She lost her breath and panted in her speech. But even her broken speech lent an extra grace to her, and her breathlessly spoken words breathed fascination.

Mec. Now Antony must leave her for ever.

Eno. No, he will not. Her beauty cannot be affected by age, nor can her infinite graces be rendered unattractive by familiarity. Other women satisfy men's desire to satiety ; but she whets the desire she satisfies most Things which are vilest in themselves become charming when used by her so that even the holy priest is tempted to bless her when she is wanton.

Mec. If beauty, wisdom and modesty can capture and control Antony's heart, Octavia is a blessed prize that Antony has drawn in the lottery of marriage.

Agr. Let us go. Good Enobarbus, please be my guest so long as you stay here.

Eno. Sir, I humbly thank you. [*Exeunt.*

SCENE III. *The same. Caesar's house*

Enter ANTONY, CAESAR, OCTAVIA *between them, and* Attendants

Ant. The affairs of State and the heavy duties, which my position involves, will sometimes make it necessary for me to go away from you.

Octa All that time during which you will remain absent will be spent by me in humble prayers to the gods for your safety.

Ant. Good night, sir My Octavia, pay no heed to world's report of my faults So far I have not led a decorous life ; but the rest of it will surely be regulated Good night, dear lady Good night, sir.

Caes. Good night. [*Exeunt Caesar and Octavia*

Enter Soothsayer.

Ant. Now sirrah ; you evidently want to go back to Egypt

Sooth. I wish I had never come from Egypt, also that you had never visited that country.

Ant What is your reason for so wishing ?

Sooth. The reason is in my mind, though I cannot express But, you must quickly go back to Egypt

Ant Tell me, whose fortune will rise higher, Caesar's mine ?

Sooth. Caesar's.
Therefore, O Antony! stay not by his side;
Thy demon, that's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable, 20
Where Caesar's is not; but near him thy angel
Becomes a fear, as being o'erpower'd; therefore
Make space enough between you.

Ant. Speak this no more.

Sooth. To none but thee; no more but when to thee.
If thou dost play with him at any game
Thou art sure to lose, and of that natural luck,
He beats thee 'gainst the odds; thy lustre thickens
When he shines by. I say again, thy spirit
Is all afraid to govern thee near him,
But he away, 't is noble.

Ant. Get thee gone: 30
Say to Ventidius I would speak with him: [*Exit Soothsayer.*
He shall to Parthia. Be it art or hap
He hath spoken true; the very dice obey him,
And in our sports my better cunning faints
Under his chance; if we draw lots he speeds,
His cocks do win the battle still of mine
When it is all to nought, and his quails ever
Beat mine, inhoop'd, at odds. I will to Egypt;
And though I make this marriage for my peace,
I' the east my pleasure lies.

Enter VENTIDIUS.

O! come, Ventidius, 40
You must to Parthia; your commission's ready;
Follow me, and receive't. [*Exeunt.*

SCENE IV. *The same. A street.*

Enter LEPIDUS, MACAENAS, *and* AGRIPPA.

Lep. Trouble yourselves no further; pray you, hasten. Your generals after.

Agr. Sir, Mark Antony
Will e'en but kiss Octavia, and we'll follow.

Lep. Till I shall see you in your soldier's dress,
Which will become you both, farewell.

Mec. We shall,
As I conceive the journey, be at the Mount
Before you, Lepidus

Lep. Your way is shorter;
My purposes do draw me much about:
You 'll win two days upon me.

Sooth. Ceasar's. Therefore Antony, do not stay near him. The spirit which keeps what over you is noble, courageous, high and matchless, while the one that keeps watch over Ceasar does not possess these qualities. But when you come near to Caesar your spirit is overpowered by his, and becomes fear personified. Therefore, go as far away from Caesar as you can.

Ant. Do not speak of this any more.

Sooth. I shall speak of this thing only to you, and I shall never speak of it except when I say it to you. If you play any game with Caesar, you are sure to lose it. Being lucky he will defeat you even though the odds are in your favour. His greater splendour bedims your brightness. I say that your spirit is afraid to govern you in his presence. But, in his absence it exerts a noble influence on you.

Ant. Go away. Tell Ventidius that I want to speak to him.

[*Exit Soothsayer*.

I shall send him to Parthia. Whether by chance or by skill he has spoken truth. The very dice seem to obey Caesar. In our sports my superior skill is subdued by his good luck. If we draw lots, it is he who is successful. His fighting cocks are ever victorious over mine, even when the odds in my favour are as everything to nothing. His quails, though confined within hoops like mine, have always beaten my quails, in spite of the fact that in point of breeding and strength my birds were superior to his. I shall go to Egypt. Though I marry Octavia to be on good terms with Caesar, my happiness lies in Egypt.

Enter VENTIDIUS

O, come, Ventidius. You must go to Parthia. Your commission is ready. Come with me and receive it. [*Exeunt*.

SCENE IV. *The same. A street*
Enter LAPIDUS, MAECNAS, *and* AGRIPPA.

Lep. Trouble yourself no further. I request you quickly to go after your generals

Agr. Sir, Mark Antony will only give a farewell kiss to Octavia, and after that we will follow him to the battlefield.

Lep. I leave you till such time as you will need to wear your soldier's uniform which will suit you both.

Mec. According to my calculation of the journey, we will reach the Mount earlier than you, Lepidus.

Lep. You will go by a shorter route which my plan obliges me to take a circuitous route. You will be there two days before me.

Mec. }
Agr. } Sir, good success !

Lep. Farewell. [*Exeunt.* 10

SCENE V. *Alexandria. Cleopatra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

Cleo. Give me some music ; music, moody food
Of us that trade in love.

Attend. The music, ho !

Enter MARDIAN

Cleo. Let it alone ; let's to billiards : come, Charmian.

Char. My arm is sore ; best play with Mardian.

Cleo. As well a woman with an eunuch play'd
As with a woman. Come, you 'll play with me sir ?

Mar. As well as I can, madam.

Cleo. And when good will is show'd though't come too short,
The actor may plead pardon. I'll none now.
Give me mine angle ; we 'll to the river : there,
My music playing far off, I will betray
Tawny-finn'd fishes ; my bended hook shall pierce
Their slimy jaws ; and, as I draw them up,
I'll think them every one an Antony,
And say 'Ah, ha ! you're caught.

Char. 'Twas merry when
You wager'd on your angling ; when your diver
Did hang a salt-fish on his hook, which he
With fervency drew up.

Cleo. That time,—O times !—
I laugh'd him out of patience ; and that night
I laugh'd him into patience : and next morn, 20
Ere the ninth hour, I drunk him to his bed ;
Then put my tires and mantles on him, whilst
I wore his sword Philippan.

Enter a Messenger.

O ! from Italy ;
Ram thou thy fruitful in tidings mine ears,
That long time have been barren.

Mess. Madam, madam,—

Cleo. Antony's dead ! If thou say so, villain,
Thou kill'st thy mistress ; but well and free,
If thou so yield him, there is gold, and here
My bluest veins to kiss ; a hand that kings 30
Have lipp'd, and trembled kissing.

Mess. First, madam, he is well.

Lep } Sir, we wish you all success. [*Exeunt*
Agr.
Lep Farewell.

SCENE V. *Alexandria. Cleopatra's palace..*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

Cleo. Give me some music which is the melancholy food of persons like me, who are engaged in such business as love.

Attend The music, ho!

Enter MARDIAN *the Eunuch.*

Cleo I don't want music Come, Charmian, let us go to play billiards.

Char My arm is aching; you had better play with Mardian.

Cleo A woman might just as well play with a eunuch as with a woman. Will you play with me, sir?

Mar Madam, I shall try to play as best as I can.

Cleo. The will should be taken for the deed even if the performance is poor I have no longer any desire to play billiards Give me mine angle, I shall go to the river to fish. I shall catch brown-finned fish while music will be played at some distance from me. Their slimy jaws will be pierced by my bent hook As I draw them up, I shall consider everyone of them an Antony, and I shall say, "Ah, ha! you are caught"

Char You played a merry trick on Antony when you laid a wager on your catching more fish than he. Your diver fastened on his hook a salted-fish, which he eagerly drew up, much to ou amusement.

Cleo That was a nice time. In the morning I put him o of his good humour by jests aimed against him, and that very nig I put him into good humour by my jests. Next morning I got h drunk before nine o'clock, so that he was obliged to go to bed T I made him were my mantles and head-dress, while I tied round waist the sword with which he won the battle of Philippi

Enter a Messenger.

O, you are coming from Italy! Quickly pour your nev my ears, which for since long have not received any news

Mess Madam, madam,—

Cleo. Is Antony dead? Villain, if you deliver this n will kill your mistress But if your report that he is well and master, I shall reward, you with gold I shall also allow yo by way of your reward, my beautiful hand, which has b tremblingly by kings.

Mess. First of all, madam, let me tell you that he is

Cleo. Why, there's more gold.
But, sirrah, mark, we use
To say the dead are well : bring it to that,
The gold I give thee will I melt, and pour
Down thy ill-uttering throat.

Mess. Good madam, hear me.

Cleo. Well, go to, I will ;
But there's no goodness in thy face ; if Antony
Be free and healthful, so tart a favour
To trumpet such good tidings ! If not well,
Thou should'st come like a Fury crown'd with snakes, 40
Not like a formal man.

Mess. Will't please you hear me ?

Cleo. I have a mind to strike thee ere thou speak'st :
Yet, if thou say Antony lives, is well,
Or friends with Caesar, or not captive to him,
I'll set thee in a shower of gold, and hail
Rich pearls upon thee.

Mess. Madam, he's well.

Cleo. Well said.

Mess. And friends with Caesar.

Cleo. Thou'rt an honest man.

Mess. Caesar and he are greater friends than ever.

Cleo. Make thee a fortune from me.

Mess. But yet, madam,—

Cleo. I do not like' but yet,' it does allay 50
The good precedence ; fie upon 'but yet' !
'But yet' is as a gaoler to bring forth
Some monstrous malefactor. Prithee, friend,
Pour out the pack of matter to mine ear.
The good and bad together. He's friends with Caesar :
In state of health. thou say'st ; and, thou say'st, free.

Mess. Free, madam ! no ; I made no such report :
He's bound unto Octavia.

Cleo. I am pale, Charmian !

Mess. Madam, he's married to Octavia.

Cleo. The most infectious pestilence upon thee ! 60
[*Strikes him down.*

Mess. Good madam, patience.

Cleo. What say you ? Hence.
[*Strikes him again.*
Horrible villain ! or I'll spurn thine eyes
Like balls before me : I'll unhair thy head :
[*She hales him up and down.*

Cleo. For this news I shall give you more gold than I thought to give you. But, sirrah, we are accustomed to say that dead are well. If your news amounts to this, the gold, which is your reward, will be melted and poured down your throat which has uttered such bad tidings.

Mess Good madam, hear me.

Cleo. All right I shall hear what you have to say. But from your face it appears that you will not impart good news. Your looks are strangely sour, though you give me the happy news that Antony is free and in good health. Had you been the bringer of unhappy news about Antony, you would, perhaps, have come like a Fury with your head crowned with snakes, and not like normal man.

Mess. Will you be pleased to hear me?

Cleo. I have a mind to strike you before you speak. Still, if you say that Antony is alive, in good health, and Caesar's friend and not his captive, I shall shower down gold and pearl upon you.

Mess. Madam, he is well.

Cleo. Well said.

Mess. And on friendly terms with Caesar.

Cleo. You are an honest man.

Mess. Caesar and he are greater friends than they were ever before.

Cleo You can ask me for any reward, however valuable

Mess But yet, madam,—

Cleo. I do not like this expression, "But yet," for, it takes away from the good news you have already given. Fie upon this "But yet." This expression of yours is like a gaoler, about to bring forth some terrible criminal. I pray you friend, let me hear the whole of your news, both good and bad at once. You say that he is on friendly terms with Caesar, in good state of health and free.

Mess Free madam! I never said that he was free He is bound to Octavia

Cleo Charmian, I have turned pale at this news.

Mess. Madam, he is married to Octavia

Cleo May you suffer from the most horrible plague!

[Strikes him down.

Mess. Good madam, have patience

Cleo. What do you say! Go away from here, you horrible villain. *[Strikes him again.*

I shall get your eyes removed from your head and kick them like balls I shall tear every hair out of your head.

[She hales him up and down.

Thou shalt be whipp'd with wire, and stew'd in brine,
Smarting in lingering pickle.

Mess. Gracious madam,
I that do bring the news made not the match.

Cleo. Say't is not so, a province I will give thee,
And make thy fortunes proud; the blow thou hadst
Shall make thy peace for moving me to rage, 70
And I will boot thee with what gift beside
Thy modesty can beg.

Mess. He's married madam.

Cleo. Rogue! thou hast lived too long [*Draws a knife*

Mess. Nay, then I'll run.
What mean you, madam? I have made no fault. [*Exit.*

Char. Good madam, keep yourself within yourself:
The man is innocent.

Cleo. Some innocents 'scape not the thunderbolt.
Melt Egypt into Nile! and kindly creatures
Turn all to serpents! Call the slave again:
Though I am mad, I will not bite him. Call.

Char. He is afeard to come.

Cleo. I will not hurt him. 80

[*Exit Charmian.*

These hands do lack nobility, that they strike
A meaner than myself; since I myself
Have given myself the cause.

Re-enter CHARMIAN *and* Messenger.

Come hither, sir.
Though it be honest, it is never good
To bring bad news; give to a gracious message
An host of tongues, but let ill tidings tell
Themselves when they be felt.

Mess. I have done my duty.

Cleo. Is he married?
I cannot hate thee worser than I do.
If thou again say 'Yes.'

Mess. He's married, madam. 90

Cleo. The gods confound thee! dost thou hold there still?

Mess. Should I lie, madam!

Cleo. O! I would thou didst,
So half my Egypt were submerged and made
A cistern for scaled snakes. Go, get thee hence;
Hadst thou Narcissus in thy face, to me
Thou would'st appear most ugly. He is married?

Mess. I crave your highness' pardon.

Cleo. He is married?

You will be whipped with iron wire and stew'd in brine, and will long remain in this state of torture.

Mess Gracious madam, I have only brought the news of their riage ; I did not bring about the marriage.

Cleo Tell me that they are not married, and I will give you rovince and raise you to the highest,good fortune. The blow you ve-received will be regarded as your punishment for exciting my ger, and I shall reward you with such gifts as you will in modera- on ask.

Mess Madam, he is married.

Cleo Rogue, you have lived too long [*Draws a knife.*

Mess. Then I will run away What do you mean madam ? have committed no fault. [*Exit.*

Char. Good madam, keep yourself within the limits of proper behaviour. The man has committed no fault.

Cleo Even some innocent persons do not escape the wrath of heaven. Let Egypt melt into the Nile, and let all gentle creatures turn into serpents Call the slave again. Though I am mad, I will not bite him.

Char. He is afraid to come

Cleo I will not hurt him [*Exit* Charmian] These hands have acted in an indignified manner, for they have struck one whose status is much lower than my own. I myself am the cause of my present grief.

Re-enter Charmian *and* Messenger

Come here, sir Though honesty demands that a news b reported correctly, yet it is never good to impart a bad news Delive a good news with as many tongues as you like , but leave a bad o to make itself known by being felt

Mess. I have done my duty

Cleo Is he married ? I cannot hate you more than I now even if you say "Yes" again

Mess Madam, he is married

Clao My the gods confound you ! Do you still stick to statement ?

Mess. Should I tell a lie, madam ?

Cleo I wish you had told a lie, even though far so do of my Egypt were submerged under water, and thus turned cistern full of scaly snakes Go away from here Even if y the face of Narcissus, to me you would have appeared th person. Is he married ?

Mess. I beg your highness' pardon

Cleo Is he married ?

Mess. Take no offence that I would not offened you ;
To punish me for what you make me do
Seems much unequal ; he's married to Octavia. 100

Cleo. O ! that his fault should make a knave of thee,
That art not what thou'rt sure of. Get thee hence ;
The merchandise which thou hast brought from Rome
Are all too dear for me ; lie they upon thy hand,
And be undone by'em ! [*Exit Messenger.*

Char. Good your highness, patience.

Cleo. In praising Antony I have dispraised Caesar.

Char. Many times, madam.

Cleo. I am paid for 't now.
Lead me from hence ;
I faint : O Iras ! Charmian ! 'T is no matter.
Go to the fellow, good Alexas : bid him 110
Report the feature of Octavia, her years,
Her inclination, let him not leave out
The colour of her hair : bring me word quickly. [*Exit Alexas.*
Let him for ever go :--let him not—Charmian !—
Though he be painted one way like a Gorgon,
The other way's a Mars. Bid you Alexas [*To Mardian.*
Bring me word how tall she is. Pity me, Charmian,
But do not speak to me. Lead me to my chamber. [*Exeunt.*

SCENE VI. *Near Misenum.*

Flourish. Enter POMPEY *and* MENAS *at one side, with drum and trumpet : at another,* CAESAR, ANTONY, LEPIDUS, ENOBARBUS, MECAENAS, *with* Soldiers *marching.*

Pom. Your hostages I have, so have you mine
And we shall talk before we fight.

Caes. Most meet
That first we come to words, and therefore have we
Our written purposes before us sent ;
Which if thou hast consider'd, let us know
If't will tie up thy discontented sword,
And carry back to Sicily much tall youth
Thal else must perish here.

Pom. To you all three,
The senators alone of this great world,
Chief factors for the gods, I do not know 10
Wherefore my father should revengers want,
Having a son and friends ; since Julius Caesar,
Who at Philippi the good Brutus ghosted,
There saw you labouring for him. What was't
That moved pale Cassius to conspire ? and what
Made the all-honour'd, honest Roman, Brutus,
With the arm'd rest, courtiers of beauteous freedom,

ess. Do not be offended by that which is not intended to you. It is unjust on your part to punish me for what you me to say He is married to Octavia

Cleo. To think that his faults should make you a knave though ure you are not one! Are you sure that he is married? Go from here The goods you have brought from Rome are too for me to purchase. Let them remain unsold and go bankrupt. [*Exit Messenger.*

Char Your highness should be calm

Cleo In praising Antony I have disparaged Caesar.

Char You have done so many a time, madam.

Cleo. I have been suitably rewarded for so doing Take me way from here I am fainting O Iras, Charmian. But never mind; I am not seriously ill Good Alexas, go to the messenger, and tell him to describe the personal appearance of Octavia. her age, her disposition Let him not omit to describe even to colour of her hair Bring me his report quickly (*Exit Alexas*) Let me lose him for ever Charmian, though from one point of view he is as horrible as a Gorgon, and from the other as grand as the god Mars, I do not care if I never see him again Go and tell Alexas that he should quickly come and tell me how tall she is Pity me Charmian, but do not speak to me about this matter Take me to my chamber [*Exeunt*

SCENE VI *Near Misenum*

Flourish Enter POMPEY *and* MENAS *at one side, with drum and trumpet: at another,* CAESAR, ANTONY, LEPIDUS, ENOBARBUS, MAECENAS, *with* Soldiers *marching*

Pom. I have your hostages and you have mine Before the battle commences let us try to adjust our differences by means of a conference

Caes It is quite proper on our part to try to arrive as compromise. We have already sent our terms to you in writing you have considered those terms let us know whether you a prepared to accept them, and to take back to Sicily your tall, you soldiers, who otherwise must perish in today's battle

Pom I speak to you three, the wise rulers of the world the representatives of the gods on earth I do not know wh father, who has let behind a son and loyal friends, should be wi persons to avenge his death The ghost of Julius Ceasar ha Brutus and Philippi That was an effort on Caesar's part to a his death What was it that induced pale Cassius to orga conspiracy against Caesar, and why did the all honoured, Roman, Brutus, and the rest of the conspirators, who took u being the lovers of beauteous freedom

To drench the Capitol, but that they would
Have one man but a man? And that is it
Hath made me rig my navy, at whose burden 20
The anger'd ocean foams, with which I meant
To scourge the ingratitude that despiteful Rome
Cast on my noble father.

Caes. Take your time.

Ant. Thou canst not fear us, Pompey, with thy sails,
We 'll speak with thee at sea: at land, thou know'st
How much we do o'er-count thee.

Pom. At land, indeed.
Thou dost o'er-count me of my father's house;
But since the cuckoo builds not for himself,
Remain in 'tas thou may'st.

Lep. Be pleased to tell us—, 30
For this is from the present, how you take
The offers we have sent you.

Lep. There 's the point.

Ant. Which do not be entreated to, but weigh
What it is worth embraced.

Caes. And what may follow,
To try a large fortune.

Pom. You have made me offer
Of Sicily, Sardinia; and I must
Rid all the sea of pirates; then, to send
Measures of wheat to Rome; this 'greed upon,
To part with unhack'd edges, and bear back
Our targes undinted.

Caes., Ant., Lep. That's our offer,

Pom. Know then, 40
I came before you here a man prepared
To take this offer; but Mark Antony
Put me to some impatience. Though I lose
The praise of it by telling, you must know,
When Caesar and your brother were at blows,
Your mother came to Sicily and did find
Her welcome friendly.

Ant. I have heard it, Pompey;
And am well studied for a liberal thanks
Which I do owe you.

Pom. Let me have your hand:
I did not think, sir, to have met you here. 50

Ant. The beds i' the east are soft; and thanks to you;
That call'd me timelier than my purpose hither;
Fot I have gain'd by 't.

Caes. Since I saw you last,
There is a change upon you.

ed Caesar's blood in the Capitol? The reason was that re determined that one man should not enjoy the deposite of a god And it is the same reason that has made me build y under whose burden the angry ocean foams With that wish to punish the spiteful Romans for the ingratitude they d to my father

Caes Speak on freely.

Ant Pompey, you cannot terrify us with your navy. We are ly to encounter you at sea, and you know that at land our army numbers your own

Pom At land, you are definitely my superior. You do over-unt me in the matter of the purchase of my father's house But, ke the cuckoo that does not build its own nest but takes possession f another bird's nest, you can keep it as long as you please

Lep This reply of yours has nothing to do with the question we are considering Kindly tell us how you take the offer we have sent you

Caes That exactly is the point

Ant Do not be entreated by us into accepting our terms but consider the advantages resulting from it by your doing so

Caes. You may also consider the result of your attempting to get a greater gain (by opposing us)

Pom. You have offered to give me Sicily and Sardinia on the condition that I withdraw all the pirates from the sea, and send a certain quantity of wheat to Rome If I accept these terms there will be no battle, our soldiers will return with their swords unhacked and their target unspotted with blood

Caes. *Ant*, *Lep* That is our offer

Pom. Know then that I came here prepared to accept you offer. But mark Antony irritated me a good deal Though th grace of the act is lost by telling it, I must tell you that when Caes and your brother were fighting, your mother came to Sicily and w welcomed there as a friend

Ant. I have already heard it, Pompey, and for it I offer many thanks which I certainly owe you

Pom. Let me have your hand I did not expect to meet here.

Ant The beds in the east are soft But I must thank y making me come here earlier than I had intended I have b gainer by this visit to Rome

Caes. There is a change in you since I saw you last

Pom. Well, I know not
What counts harsh fortune casts upon my face,
But in my bosom shall she never come
To make my heart her vassal.

Lep. Well met here.

Pom. I hope so, Lepidus. Thus we are agreed.
I crave our composition may be written
And seal'd between us.

Caes. That's the next to do. 60

Pom. We'll feast each other ere we part : and let's
Draw lots who shall begin.

Ant. That will I, Pompey.

Pom. No. Antony, take the lot :
But, first or last, your fine Egyptian cookery
Shall have the fame. I have heard that Julius Caesar
Grew fat with feasting there.

Ant. You have heard much.

Pom. I have fair meanings, sir.

Ant. And fair words to them.

Pom. Then so much have I heard :
And I have heard Apollodorus carried—

Eno. No more of that : he did so.

Pom. What, I pray, you ? 70

Eno. A certain queen to Caesar in a mattress.

Pom. I know thee now ; how farest thou, soldier ?

Eno. Well ;
And well am like to do ; for, I perceive
Four feasts are toward.

Pom. Let me shake thy hand ;
I never hated thee. I have seen thee fight,
When I have envied thy behaviour.

Eno. Sir,
I never loved you much, but I ha' praised ye
When you have well deserved ten times as much
As I have said you did.

Pom. Enjoy thy plainness,
It nothing ill becomes thee. 80
Aboard my galley I invite you all :
Will you lead, lords ?

Caes., Ant., Lep. Show us the way, sir.

Pom. Come.

[*Exeunt all but Menas and Enobarbus.*

Men. [*Aside*] Thy father, Pompey, would ne'er have made this treaty, You and I have known, sir.

Pom. I do not know what marks fortune has scored on my face. But she will never force her way into my bosom to enslave my courage.

Lep. Our meeting here has been successful.

Pom. I also think so Lepidus Our differences have been removed, and we have been reconciled to one another. I wish that our agreement should now be written down, so that we may sign and seal it.

Caes. That is the next thing to be done

Pom. Before we part, let us give feast to one another. Ler us draw lots to decide the order in which we are to feast each other.

Ant. I shall be the first to invite you Pompey.

Pom. No, Antony, your turn will be decided by lot. But whether you are the first or the last to invite us, your fine Egyptian cookery will receive from us the praise it deserves I have heard that Julius Caesar grew fat with feasting in Egypt

Ant. You have heard a good deal

Pom. Sir, it is a well-meaning remark

Ant. And you have used fair words to convey your fair meaning.

Pom. I have heard all this And I have also heard that Apollodorus carried—

Eno. Let us not talk of that he did so,

Pom I pray you, let me know what he did

Eno He carried in a matters a certain queen to Caesar

Pom. I now recognise you How are you soldier ?

Eno. Well, and am likely still to fare well, for I perceive that four feasts are about to be given

Pom Let me shake hands with you. I never hated you I have seen you fight and have envied your valour

Eno. Sir, I never loved you much But I have praised you when you deserved a much higher praise than that I gave you

Pom. I like your plain speaking In no way does it ill become you I invite you all to a east aboard my ship Will you lead the way, lords ?

Caes, *Ant.*, *Lep.* You lead the way, sir

Pom Come

[*Exeunt all but Menas and Enobarbus.*

Men. (*Aside*) Pompey, your father would never have made this treaty. Sir, you and I have met before

Eno. At sea 'I think.

Men. We have, sir.

Eno. You have done well by water.

Men. And you by land.

Eno. I will praise any man that will praise me ; though it cannot be denied what I have done by land. 90

Men. Nor what I have done by water.

Eno. Yes, something you can deny for your own safety ; you have been a great thief by sea.

Men. And you by land.

Eno. There I deny my land service. But give me your hand, Menas ; if our eyes had authority, here they might take two thieves kissing.

Men. All men's faces are true, whatsome'er their hands are.

Eno. But there is never a fair woman has a true face.

Men. No slander ; they steal hearts. 100

Eno. We came hither to fight with you.

Men. For my part, I am sorry it is turned to a drinking. Pompey doth this day laugh away his fortune.

Eno. If he do, sure he cannot weep't back again.

Men. You 've said, sir. We looked not for Mark Antony here : pray you, is he married to Cleopatra ?

Eno. Caesar's sister is called Octavia.

Men. True, sir : she was the wife of Caius Marcellus.

Eno. But she is now the wife of Marcus Antonius..

Men. Pray ye, sir ? 110

Eno 'T is true.

Men. Then is Caesar and he for ever knit together.

Eno. If I were bound to divine of this unity. I would not prophesy so.

Men. I think the policy of that purpose made more in the marriage than the love of the parties.

Eno. I think so too; but you shall find the band that seems to tie their friendship together will be the very strangler of their amity. Octavia is of a holy, cold, and still conversation. 120

Men. Who would not have his wife so ?

Eno. I think we met on the sea.

Men. Sir, it was there that we first met

Eno. You have done well on the sea.

Men. And you on the land.

Eno. I shall praise anyone who praises me, though my achievements on the land cannot be denied.

Men. My achievements on the sea, too, cannot be denied.

Eno. You should deny a part at least of your achievements, if you value your safety ; for, you have been a great sea pirate.

Men. And you have been a great thief on the land.

Eno. In that case, I deny my achievements on the land. But give me your hand, Menas If our eyes could function like the police, they would have caught here two thieves making great friends.

Men. All men's faces are true, no matter what their hands may be.

Eno. But beautiful women do not have a true face.

Men. That is slander, for they steal hearts.

Eno. We came here to fight against you.

Men. So far as I am concerned, I am sorry that the battle turned into a drinking party. Today Pompey is throwing away the fortune that was in store for him.

Eno. If he is doing that, he cannot regain his fortune with all his tears.

Men Sir, what you say is true. We did not expect Mark Antony to be here. Is he married to Cleopatra ?

Eno Caesar's sister is called Octavia.

Men. True, sir ; she was the wife of Caius Marcellus.

Eno. But she is now the wife of Marcus Antonius.

Men. Pardon me ; sir, I don't understand you.

Eno. It is true.

Men. Then Caesar and Antony are permanently united as brothers.

Eno. If I were called upon to prophesy about their unity, I should make a different prediction.

Men. I think the consideration of policy had more to do with their marriage than the mutual love of the parties

Eno. I think so too. But you will find that the bond which appears to unite them in friendship will prove to be the destroyer of their amity. Octavia is a pious lady, and is quiet and unemotional by nature.

Men. Who would not like to have such a wife ?

Eno. Not he that himself is not so; which is Mark Antony. He will to his Egyptian dish again; then shall the sighs of Octavia blow the fire up in Caesar, and, as I said before, that which is the strength of their amity shall prove the immediate author of their variance. Antony will use his affection where it is; he married but his occasion here.

Men. And thus it may be. Come, sir, will you aboard? I have a health for you. 129

Eno. I shall take it, sir; we have used our throats in Egypt.

Men. Come: let's away. [*Exeunt.*

SCENE VII. *On board Pompey's Galley, off Misenum.*

Music. Enter two or three Servants *with a banquet.*

First Serv. Here they 'll be, man. Some o' their plants are ill-rooted already; the least wind i' the world will blow them down.

Sec. Serv. Lepidus is high-coloured.

First Serv. They have made him drink alms-drink.

Sec. Serv. As they pinch one another by the disposition, he cries out 'No more'; reconciles them to his entreaty, and himself to the drink.

First Serv. But it raises the greater war between him and his discretion.

Sec. Serv. Why, this it is to have a name in great men's fellowship; I had as lief have a reed that will do me no service as a partisan I could not heave.

First Serv. To be called into a huge sphere, and not to be seen to move in't, are the holes where eyes should be, which pitifully disaster the cheeks.

A sennet sounded. Enter CAESAR, ANTONY, LEPIDUS, POMPEY, AGRIPPA, MECAENAS, ENOBARBUS, MENAS, *with other Captains.*

Ant. [*To Caesar*] Thus do they, sir. They take the flow o' the Nile.

By certain scales i' the pyramid; they know
By the height, the lowness, or the mean, if dearth
Or foison follow. The higher Nilus swells, 20
The more it promises; as it ebbs, the seedsman
Upon the slime and ooze scatters his grain,
And shortly comes to harvest.

Lep. You've strange serpents there.

Ant. Ay, Lepidus.

Lep. Your serpent of Egypt is bred now of your mud by the operation of your sun; so is your crocodile.

Ant. They are so.

Eno. One who, like Mark Antony, is a man of different tem- [illegible] Then the [illegible] r, and, as I [illegible] I prove to [illegible] ify his love in Egypt He has married Octavia only for political considerations.

Men. What you have said may possibly be true. Come, sir, will you accompany me to our ship? I wish to propose, a toast to you.

Eno. Sir I accept your invitation. We have had plenty of practice in drinking during our stay in Egypt.

Men. Come, let us go together.

SCENE VII *On board Pompey's galley, off Misenum.*

Music plays. Enter two or three Servants *with a banquet.*

First Serv. They will come here, man. Some of their plants are already ill-rooted, and will be blown away by the smallest wind.

Sec. Serv. The face of Lepidus is flushed with the wine he has drunk.

First Serv They have made him drink excessively.

Sec. Serv. As they gall or plague each other's sensitiveness by their mutual taunts, he cries out "no more". Having thus settled their dispute, he proceeds to drink more wine.

First Serv. But his self-reconciliation to further drinking stirs up greater conflict between himself and his discretion.

Sec. Serv This is what comes of the desire to be known as the associate of great men. I had rather have a reed that would render me no service than I halbered I could not lift.

First Serv. To be summoned to occupy a high position and yet to be a cipher in it is to like the empty sockets of the eyes, which in the absence of the eyes render the face painfully hideous.

A sonnet sounded Enter CAESAR, ANTONY, LEPIDUS, POMPEY, AGRIPPA, MAECENAS, ENOBARBUS, MENAS, *with other Captains*

Ant. (To Caesar) Sir, they do it in this way They measure the rise of the Nile by certain marks on the pyramid set up for this purpose. From the level to which the Nile rises they can foretell whether famine or plentiful crops will follow The higher the river swells the greater is the promise of a rich harvest. The farmers scatter seeds on the alluvial deposits left by the Nile as it ebbs, and the crops spring up in a short time.

Lep There are strange serpents in Egypt

Ant. Yes, Lepidus.

Lep. The Egyptian serpents are bred by the action of the sun of the mud, and so are the crocodiles.

Ant. That is true.

Pom. Sit,—and some wine ! A health to Lepidus !

Lep. I am not so well as I should be, but I'll ne'er out. 30

Eno. Not till you have slept ; I fear me you'll be in till then.

Lep. Nay, certainly, I have heard the Ptolemies' pyramises are very goodly things ; without contradiction, I have heard that.

Men. [*Aside to Pom.*] Pompey, a word.

Pom. [*Aside to Men.*] Say in mine ear ; what is't ?

Men. [*Aside to Pom*] Forsake thy seat, I do beseech thee, captain,
And hear me speak a word.

Pom. [*Aside to men.*] Forbear me till anon.
This wine for Lepidus !

Lep. What manner o' thing is your crocodile ? 40

Ant. It is shaped, sir, like itself, and it is as broad as it hath breadth ; it is just so high as it is, and moves with its own organs ; it lives by that which nourisheth it ; and the elements once out of it, it transmigrates.

Lep. What colour is it of ?

Ant. Of it own colour too.

Lep. 'T is a strange serpent.

Ant. 'T is so ; and the tears of it are wet.

Caes. Will this description satisfy him ?

Ant. With the health that Pompey gives him, else he is a very epicure. 51

Pom. [*Aside to Men.*] Go hang, sir, hang ! Tell me of that ? away !
Do as I bid you. Where's this cup I call'd for ?

Men. [*Aside to Pom.*] If for the sake of merit thou wilt hear me,
Rise from thy stool.

Pom. [*Aside to Men.*] I think thou'rt mad. The matter ?
[*Rises and Walks aside.*

Men. I have ever held my cap off to thy fortunes.

Pom. Thou hast served me with much faith. What's else to say ?
Be jolly, lords.

Ant. These quick-sands, Lepidus,
Keep off them, for you sink.

Men. Wilt thou be lord of all the world ?

Pom. What say'st thou ?

Men. Wilt thou be lord of the whole world ? That's twice. 61

Pom. Let us sit down and drink some wine; let us drink a toast to the health of Lepidus.

Lep. I am not so fit as I ought to; still I shall not shirk a toast.

Eno. I am afraid you will go on drinking until you fall asleep.

Lep. I have heard that the pyramids constructed by the Ptolemies are remarkably beautiful; nobody has contradicted this report.

Men. *(Aside to Pom.)* Pompey, a word.

Pom. *(Aside to Men.)* Quietly whisper to me; what is it?

Men. *(Aside to Pom.)* I request you captain, leave your seat and hear what I have to say.

Pom. *(Aside to Men.)* I will attend to you in a moment. This wine is for Lepidus.

Lep. What type of creature is your crocodile?

Ant. Sir, it is shaped like itself. It is broad as far as its breadth goes. It is as high as it is. It moves with its own organs, and lives by that which nourishes it. When the constituent parts of its life leave its body, its vital principle passes into some other body.

Lep. What is its colour?

Ant. It has its own colour.

Lep. It is a strange serpent.

Ant. So it is, and its tears are wet.

Caes. Will this description satisfy him?

Ant. He should at least be satisfied with the toast of his health that Pompey makes him drink. If not, he cannot be satisfied with anything.

Pom. *(Aside to Men.)* Go, hang yourself. You suggest such a thing to me. Go away. Do what I say. Where is the cup I asked for.

Men. *(Aside to Pom.)* If you have any regard for my services, rise from your stool and hear me.

Pom. *(Aside to Men.)* I think you are mad. What is the matter? *[Rises and walks aside.*

Men. I have ever been your most faithful follower.

Pom. You have served me very faithfully. What else have you to say? Continue your revels, lords.

Ant. Lepidus, keep off the quick-sand of drunkenness; otherwise your vessel will sink one day.

Men. Do you want to be the master of the whole world?

Pom. What do you mean?

Men. Do you want to be the lord of the whole world? I only repeat my question.

Pom. How should that be?

Men. But entertain it,
And, though thou think me poor, I am the man
Will give thee all the world.

Pom. Hast thou drunk well?

Men. No, Pompey, I have kept me from the cup.
Thou art, if thou darest be, the earthly Jove:
Whate'er the ocean pales, or sky inclips,
Is thine, if thou wilt ha't.

Pom. Show me which way.

Men. These three world-sharers, these competitors,
Are in thy vessel: let me cut the cable; 70
And, when we are put off, fall to their throats:
All there is thine.

Pom. Ah! this thou shouldst have done,
And not have spoke on 't. In me 't is villany;
In thee't had been good service. Thou must know
'T is not my profit that does lead mine honour;
Mine honour, it. Repent that e'er thy tongue
Hath so betray'd thine act; being done unknown,
I should have found it afterwards well done.
But must condemn it now. Desist, and drink.

Men. [*Aside*] For this, 80
I 'll never follow thy pall'd fortunes more.
Who seeks, and will not take when once 't is offer'd'
Shall never find it more.

Pom. This health to Lepidus!

Ant. Bear him ashore. I'll pledge it for him, Pompey.

Eno. Here's to thee, Menas!

Men. Enobarbus, welcome!

Pom. Fill till the cup be hid.

Eno. There 's a strong fellow, Menas.

[*Pointing to the Attendant who carries off* Lepidus.

Men. Why?

Eno. A' bears the third part of the world, man; see'st not?

Men. The third part then is drunk; would it were all, 90
That it might go on wheels!

Eno. Drink thou; increase the reels.

Men. Come.

Pom. This is not yet an Alexandrian feast.

Ant. It ripens towards it. Strike the vessels, ho!
Here is to Caesar!

Pom. How can that be possible ?

Men. You have only to entertain the idea. Though you think poorer, I am the man who can give you all the world.

Pom Surely you are thoroughly drunk.

Men. No Pompey, I have not drunk a single cup. Provided have courage, you can become the sole ruler of the earth. If you desire, you can have all that the ocean encloses and the sky braces.

Pom. Show me how I can do that.

Men. These triumvirs and associates in power are in your hip. Let me cut the cable of the anchor, and we are far away from the shore, cut their throats By that act the whole world will be yours.

Pom You should have done this without speaking to me about it. To execute your plan would be sheer treachery on my part. But had you done, what you suggest to me, you would have rendered a great service to me Let me tell you, my honour does not accommodate itself to what is profitable, but makes what it profitable accommodate itself to it You must ever repent for your folly of revealing your plan instead of executing it Had it been executed without my knowledge. I would afterwards have approved of it But I must condemn it now Give up the idea, and drink wine.

Men (*Aside*) I shall not follow your declining fortune anymore. The man who seeks fortune but will not take it when it is offered to him will never get it again.

Pom. Let us drink a toast to the health of Lepidus.

Ant Carry him to the shore I shall drink it in his stead

Eno. Here I drink to your health Menas

Men Enobarbus, welcome

Pom Fill the cup to thy very brim

Eno. There is a strong fellow Menas

[*Pointing to the attendant who carries off Lep*

Men. Why ?

Eno He bears the third part of the world, man Do you see it ?

Men The third part of the world, then, is drunk I w were the whole of the world so that it might run the more easily

Eno. You drink, and help to make the world go th merrily.

Men Come

Pom. This feast is not equal to those to which y ccustomed at Alexandria

fast getting like them. Broach the cas

Caes. I could well forbear't.
It 's monstrous labour, when I wash my brain,
And it grows fouler.

Ant. Be a child o' the time.

Caes. Possess it, I 'll make answer ;
But I had rather fast from all four days 100
Than drink so much in one.

Eno. [*To Antony.*] Ha ! my brave emperor ;
Shall we dance now the Egyptian Bacchanals,
And celebrate our drink ?

Pom. Let's ha 't, good soldier.

Ant. Come, let us all take hands,
Till that the conquering wine hath steep'd our sense
In soft and delicate Lethe.

Eno. All take hands.
Make battery to our ears with the loud music ;
The while I 'll place you ; then the boy shall sing,
The holding every man shall bear as loud
As his strong sides can volley. 110

[*Music plays. Enobarbus places them hand in hand.*

THE SONG.

Come, thou monarch of the vine,
Plumpy Bacchus with pink eyne !
In thy vats our cares be drown'd,
With thy grapes our hairs be crown'd :
Cup us, till the world go round,
Cup us, till the world go round !

Caes. What would you more ? Pompey, good night. Good brother,
Let me request you off ; our graver business
Frowns at this levity. Gently lords, let 's part ; 120
You see we have burnt our cheeks ; strong Enobarb
Is weaker than the wine, and mine own tongue
Splits what it speaks ; the wild disguise hath almost
Antick'd us all. What needs more words ? Good night.
Good Antony, your hand.

Pom. I 'll try you on the shore.

Ant. And shall, sir. Give 's your hand.

Pom. O Antony !
You have my father's house,—But, what ? we are friends.
Come down into the boat.

Eno. Take heed you fall not.

[*Exeunt all but Enobarbus and Menas.*

Caes. I had rather abstain from drinking. It is terrible waste of labour, when the only result of washing my brain is that it draws fouler.

Ant. Accommodate yourself to the occasion.

Caes. One must rather be master of the time. Give the toast, and I will do justice to it. I had rather abstain from drinking for four days than drink so much wine on a single day.

Eno. What say you, my brave emperor! (*To Antony*) Shall we now imitate the dance of the Bacchic revels, and celebrate our drink ?

Pom. Let us have it, good soldier.

Ant. Come, let us all join in the dance until wine completely dulls our senses and sends us to sleep

Eno. Let everyone join in the dance. Let the instruments be sounded loudly while I am placing you in the proper order. Then the boy will sing, and everyone of us will sing, and everyone of us will shout the refrain with all the strength of his lungs

[*Music plays Enobarbus places hand in hand:*

THE SONG

Come plumpy, pink-eyed Bacchus, the monarch of the vine Let our cares be drowned in your vats, and let our hair be crowned with your grapes. Ply us with wine till the world appears to reel

Caes. What else do you want ? This levity is a disgrace to the serious business we have in hand Gentle lords, let us now go to our camps. Our cheeks, as you see, are flushed with wine. Enobarbus, though strong has been overpowered by wine, and my own tongue is no longer distinct in its utterance. This drunken revelry has almost made us fools. There is no need of more words. Good night, Good Antony, give me your hand.

Pom. I will make trial of your feasting on the shore

Ant. You certainly will, sir, Give us your hand

Pom. O Antony, you are in possession of my father's house. But that does not matter, since we are friends now Come, let us go down to the boat below.

Eno. Take care, lest you should fall down

[*Exeunt all but Enobarbus and Menas.*

Menas, I 'll not on shore.

Men. No, to my cabin.
These drums! these trumpets, flutes! what! 130
Let Neptune hear we bid a loud farewell
To these great fellows: sound and be hang'd! sound out!
[*Sound a flourish, with drums.*

Eno. Hoo! says a'. There s' my cap.
Men. Hoo! Noble captain! come. [*Exeunt.*

ACT. III.

Scene I. *A plain in Syria.*

Enter Ventidius *as it were in triumph, with* Silius, *and other* Romans, Officers, *and* Soldiers: *the dead body of* Pacorus *borne before him.*

Ven. Now darting Parthia, art thou struck; and now
Pleased fortune does of Marcus Crassus' death
Make me revenger. Bear the king's son's body
Before our army. Thy Pacorus, Orodes,
Pays this for Marcus Crassus.

Sil. Noble Ventidius,
Whilst yet with Parthian blood thy sword is warm,
The fugitive Parthians follow; spur through Media,
Mesopotamia, and the shelters whither
The routed fly; so thy grand captain Antony
Shall set thee on triumphant chariots and 10
Put garlands on thy head.

Ven. O Silius, Silius!
I have done enough; a lower place, note well,
May make too great an act; for learn this, Silius,
Better to leave undone than by our deed
Acquire too high a fame when him we serve's away.
Caesar and Antony have ever won
More in their officer than person; Sossius,
One of my place in Syria, his lieutenant,
For quick accumulation of renown,
Which he achieved by the minute, lost his favour. 20
Who does i' the wars more than his captain can
Becomes his captain's captain; and ambition,
The soldier's virtue, rather makes choice of loss,
Than gain which darkens him.
I could do more to do Antonius good,
But 't would offend him; and in his offence
Should my performance perish.

Sil. Thou hast, Ventidius, that
Without the which a soldier, and his sword,
Grants scarce distinction. Thou wilt write to Antony?

Menas, I shall not go to the shore.

Men. No, you will go to my cabin. Sound drums, trumpets flutes, and the rest of the musical instruments, and let Neptune hear that we bid a loud farewell to these great men. Sound the musical instruments, and be hanged

[*Sound a flourish, with drums.*

Eno Ho ! There goes my cap.
Men Ho ! Noble captain, come. [*Exeunt.*

ACT III.

SCENE I *A plain in Syria.*

[*Enter* VENTIDIUS *as it were in trumph with* SILIUS, *and other* Romans, Officers, *and* Soldiers ; *the dead body of* PACORUS *borne before him*

Ven. O King of Parthia, your army, in spite of its clever method of shooting arrows at the enemy, has been defeated Fortune has been pleased to make me the means of avenging the death of Marcus Crassus Carry the body of the king's son to the front of our army. Orodes, your son Pacorus pays for the death of Marcus Crassus.

Sil Noble Ventidius, chase the fugitive Parthians, while your swords is yet warm with Parthian blood Ride through Media, Mesopotamia and all those areas where the routed Parthian army has taken shelter. Do it, so that your great captain, Antony, may place you on a triumphant chariot for a procession, and put victor's garlands round your head.

Ven. O Silius, I have done enough. It is dangerous for a subordinate to make too great an achievement. It is better for a subordinate not to do a thing than to achieve high fame by doing it in the absence of his master, Both Caesar and Antony have achieved their successes in war more through the agency of their officers than through their personal valour. Sossius who like me was Antony's lieutenant in Syria, lost his captain's favour by quickling achieving more and more renown every minute An officer who gains greater success in the war than his captain can become his captain's captain Ambition which is a soldiers virtue become a source of loss rather than gain to him if it obscures his captain's fame I can do more for the good of Antony ; but he would be offended, if I did that And, if he is offended, the great deeds I have done so far will go unrewarded.

Sil. Ventidius, you possess that (that is, intelligence) without which there is hardly any distinction between a soldier and his sword. Will you write to Antony about this battle ?

Ven. I'll humbly signify what in his name,
That magical word of war, we have effected ;
How. with his banners and his well-paid ranks,
The ne'er-yet-beaten horse of Parthia
We have jaded out o' the field.

Sil. Where is he now ?

Ven. He purposeth to Athens ; whither, with what haste
The weight we must convey with's will permit,
We shall appear before him. On, there ; pass along.

[*Exeun*

SCENE II. *Rome. A Room in Caesar's house.*

Enter AGRIPPA *and* ENOBARBUS *meeting.*

Agr. What, ! are the brothers parted ?

Eno. They have despatch'd with Pompey ; he is gone,
The other three are sealing. Octavia weeps
To part from Rome ; Caesar is sad ; and Lepidus,
Since Pompey's feast, as Menas says, is troubled
With the green sickness.

Agr. 'T is a noble Lepidus.
Eno. A very fine one. O ! how he loves Caesar
Agr. Nay, but how dearly he adores Mark Antony !
Eno. Caesar ? Why, he's the Jupiter of men.
Agr. What's Antony ? The god of Jupiter.
Eno. Spake you of Caesar ? How ! the nonpareil !
Agr. O Antony ! O thou Arabian bird.
Eno. Would you praise Caesar, say 'Caesar' ; go no further.
Agr. Indeed, he plied them both with excellent praises.

Eno. But he loves Caesar best ; yet he loves Antony.
Hoo ! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, cast, write, sing. number; hoo !
His love to Antony. But as for Caesar,
Kneel down, kneel down, and wonder.

Agr. Both he loves.

Eno. They are his shards, and he their beetle.

[*Trumpets within*]
So ;

This is to horse. Adieu, noble Agrippa.

Agr. Good fortune, worthy soldier, and farewell.

Enter CAESAR, ANTONY, LEPIDUS, *and* OCTAVIA.

Ant. No further, sir.

Ven. I shall humbly write to him that it war by the terror of his name, which acts like magic in war, that I was able to gain my success I shall emphasise the fact that I was able to put to rout the hitherto unbeaten cavalry of Parthia only because I carried his banner and commanded his well-paid ranks

Sil. Where is he now ?

Ven. His intention is to make for Athens, and there we must present ourselves before him with as much haste as possible, considering what we have to carry with us Go forward, you soldiers there.

SCENE II. *Rome. An ante-chamber in Caesar's house.*

Enter AGRIPPA *at one door,* ENOBARBUS *at anoter.*

Agr Have the brother parted ?

Eno. They have concluded a treaty with Pompey, who has left Rome. The other three are attaching their seals to the agreement into which they have entered. Octavia is weeping because she has to leave Rome Caesar is sad, and Lepidus, as Menas has informed me, has been suffering from green sickness since the day of Pompey's feast.

Agr. Lepidus is truly noble

Eno. He is a fine gentleman, and he loves Caesar

Agr. And he dearly loves Mark Antony also.

Eno. Caesar ? Why, Lepidus would say that he is a Jupiter among men.

Agr. What is Antony, according to him ? The god of Jupiter ?

Eno Did you speak of Caesar, the unequalled one ?

Agr. O Antony, your are matchless like the phoenix.

Eno. If you wish to praise Caesar, say only 'Caesar' and nothing more.

Agr. Indeed, he laboured hard to praise them adequately.

Eno He loves Antony, but he loves Caesar most His love for Antony can neither be conceive nor written or described adequately by scribes, bards and poets But so far as Caesar is concerned, he would simply kneel down before him in wonder and esteem

Agr. He loves both

Eno. They are the wings on which he, the dull beetle, rises aloft. (*Trumpets within*). It is a summon to me to mount and be off. Farewell, noble Agrippa.

Agr. Good luck to you, worthy soldier, and farewell

Enter CAESAR, ANTONY, LEPIDUS, *and* OCTAVIA.

Ant. Sir, you must not trouble yourself to accompany me any further.

Ven. I'll humbly signify what in his name, 30
That magical word of war, we have effected ;
How, with his banners and his well-paid ranks,
The ne'er-yet-beaten horse of Parthia
We have jaded out o' the field.

Sil. Where is he now ?

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The weight we must convey with's will permit,
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With the green sickness.

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Eno. A very fine one. O ! how he loves Caesar
Agr. Nay, but how dearly he adores Mark Antony !
Eno. Caesar ? Why, he's the Jupiter of men.
Agr. What's Antony ? The god of Jupiter. 10
Eno. Spake you of Caesar ? How ! the nonpareil !
Agr. O Antony ! O thou Arabian bird.
Eno. Would you praise Caesar, say 'Caesar' ; go no further.
Agr. Indeed, he plied them both with excellent praises.

Eno. But he loves Caesar best ; yet he loves Antony.
Hoo ! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, cast, write, sing, number; hoo !
His love to Antony. But as for Caesar,
Kneel down, kneel down, and wonder.

Agr. Both he loves.

Eno. They are his shards, and he their beetle.

[*Trumpets within*] 20
So ;
This is to horse. Adieu, noble Agrippa.

Agr. Good fortune, worthy soldier, and farewell.

Enter CAESAR, ANTONY, LEPIDUS, *and* OCTAVIA.

Ant. No further, sir.

Ven. I shall humbly write to him that it war by the terror of his name, which acts like magic in war, that I was able to gain my success. I shall emphasise the fact that I was able to put to rout the hitherto unbeaten cavalry of Parthia only because I carried his banner and commanded his well-paid ranks.

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Agr. Good luck to you, worthy soldier, and farewell

Enter CAESAR, ANTONY, LEPIDUS, *and* OCTAVIA.

Ant. Sir, you must not trouble yourself to accompany me any further.

Caes. You take from me a great part of myself ;
Use me well in 't. Sister, prove such a wife
As my thoughts make thee, and as my furthest band
Shall pass on thy approof. Most noble Antony,
Let not the piece of virtue, which is set
Betwixt us as the cement of our love
To keep it builded, be the ram to batter 30
The fortress of it ; for better might we
Have loved without this mean, if on both parts
This be not cherish'd.

Ant. Make me not offended
In your distrust

Caes. I have said.

Ant. You shall not find.
Though you be therein curious, the least cause
For what you seem to fear. So, the gods keep you,
And make the hearts of Romans serve your ends !
We will here part.

Caes. Farewell, my dearest sister, fare thee well.
The elements be kind to thee, and make 40
Thy spirits all of comfort ! fare thee well.

Oct. My noble brother !

Ant. The April's in her eyes ; it is love's spring,
And these the showers to bring it on. Be cheerful.

Oct. Sir, look well to my husband's house ; and—

Caes. What,
Octavia ?

Oct. I 'll tell you in your ear.

Ant. Her tongue will not obey her heart, nor can
Her heart inform her tongue ; the swan's down-feather,
That stands upon the swell at full of tide,
And neither way inclines. 50

Eno. [*Aside to Agr.*] Will Caesar weep ?

Agr. [*Aside to Eno.*] He has a cloud in 's face.

Eno. [*Aside to Agr.*] He were the worse for that were he a horse ;
So is he, being a man.

Agr. [*Aside to Eno.*] Why, Enobarbus,
When Antony found Julius Caesar dead
He cried almost to roaring ; and he wept
When at Philippi he found Brutus slain.

Eno. [*Aside to Agr.*] That year, indeed, he was troubled with a rheum ;
What willingly he did confound he wail'd,
Believe 't, till I wept too.

Caes. You are taking away from me a great part of myself. Show your regard for me by loving her well. Sister, be such a wife to Antony as I expect you to be, and as one fully justifying the pledges I am ready to give of your so proving yourself Most noble Antony, let not this virtuous woman who is a link between us to cement our love and preserve it whole be turned into a battering-ram to destroy it. For, if we do not achieve the objective for which we have entered into this alliance, it would have been better for us not have entered into it at all.

Ant. Do not offend me by distrusting my love for her.

Caes. I have said what I wanted to say.

Ant. However anxious you may be on that point, you will not find the least cause to prove good your fear May the gods preserve you and may they make the Romans serve your ends truly! Let us part now.

Caes. Farewell, my dearest sister. May the elements be kind to you, and may they give you the best of spirits! Fare you well

Oct. My noble brother!

Ant. Tears are about to fall from her eyes like showers in April. It is love's springs, and these showers mark its beginning Be cheerful.

Oct. Sir, carefully look after my husband's house . and—

Caes What else Octavia ?

Oct. I shall tell you in your ear.

Ant. Her tongue refuses to utter the feelings of her heart, and her heart is too full to convey its feelings to her tongue. Her emotions, therefore, are comparable to the downs on the swan's feathers, which when the tide is full move in either direction

Eno. (Aside to Agr) Will Caesar weep ?

Agr. (Aside to Eno.) He is looking sad and tearful

Eno. (Aside to Agr.) A cloud in the face (that is, a sad look is bad in a man, and is worse in a horse.

Agr. (Aside to Eno.) Why, Enobarbus, Antony wept aloud when he saw Julius Caesar dead ; he also wept at Philippi when he found that Brutus was slain.

Eno He was much given to weeping that year. He bewai' what he willingly destroyed, and I, too, wept on seeing him weep.

Caes. No, sweet Octavia,
You shall hear from me still; the time shall not 60
Out-go my thinking on you.

Ant. Come, sir, come;
I'll wrestle with you in my strength of love:
Look, here I have you; thus I let you go,
And give you to the gods.

Caes. Adieu; be happy!

Lep. Let all the number of the stars give light
To thy fair way!

Caes. Farewell, farewell! *[Kisses Octavia.*

Ant. Farewell!
[Trumpets sound. Exeunt.

SCENE III. *Alexandria's Cleoptra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

Cleo. Where is the fellow?

Alex. Half afeard to come.

Cleo. Go to, go to.
Come hither, sir.

Enter the Messenger *as before.*

Alex. Good majesty,
Herod of Jewry dare not look upon you
But when you are well pleased.

Cleo. That Herod's head
I'll have; but how, when Antony is gone
Through whom I might command it? Come thou near.

Mess Most gracious majesty!
Cleo. Didst thou behold Octavia?
Mess. Ay, dread queen. 10
Cleo. Where?
Mess. Madam, in Rome;
I look'd her in the face, and saw her led
Between her brother and Mark Antony.

Cleo. Is she as tall as me?

Mess. She is not, madam.

Cleo. Didst hear her speak? Is she shrill-tongued or low?
Mess. Madam, I heard her speak; she is low-voiced.
Cleo. That's not so good. He cannot like her long.
Char. Like her! O Isis! 't is impossible.

Caes. No, sweet Octavia, you will constantly receive letters from me. "Life shall not last longer than my thinking of you.

Ant. Come, sir, come. I shall wrestle with you (embrace you) to show that "I have greater strength of love than you." Look, here I hold you in my arms; thus I let you go, and entrust you to the protection of the gods.

Caes. Good-bye; be happy !

Lep. May your fair path be illumined by all the bright stars !

Caes. Farewell, farewell ! [*Kisses Octavia.*

Ant. Farewell ! [*Trumpets sound. Exeunt.*

SCENE III *Alexandria. Cleopatra's palace.*
Enter CLEOPATRA, CHARMIAN, IRAS *and* ALEXAS.

Cleo. Where is the messenger ?

Alex. He is somewhat afraid to appear before you.

Cleo. Nonsense.

Enter the Messenger *as before*

Come here sir,

Alex. Your majesty, even Herod of Jewry cannot dare to appear before you except when you are pleased to allow him to do so.

Cleo I shall get that Herod beheaded But how can I do it in the absence of Antony ? For, it is through him alone that I can have this wish of mine fulfilled Come near to me.

Mess. Most gracious majesty

Cleo Did you see Octavia ?

Mess Yes, dreadful queen.

Cleo. Where ?

Mess Madam. in Rome. I looked at her face from a close distance when she was walking between her brother and Mark Antony.

Cleo. Is she as tall as I ?

Mess. No, madam, she is not so tall.

Cleo. Did you hear her speak. Is her voice high-pitched or low ?

Mess. Madam, I heard her speak , she is low-voiced.

Cleo. That is no great commendation ; he cannot like her long.

Char. Like her ! O Isis ! It is impossible for him to like he

Cleo. I think so, Charmian; dull of tongue, and dwarfish!
What majesty is in her gait? Remember, 20
If e'er thou look'dst on majesty.

Mess. She creeps;
Her motion and her station are as one;
She shows a body rather than a life,
A statue than a breather.

Cleo. Is this certain?

Mess. Or I have no observance.

Char. Three in Egypt
Cannot make better note.

Cleo. He's very knowing,
I do perceive 't. There's nothing in her yet.
The fellow has good judgement.

Char. Excellent.

Cleo. Guess at her years, I prithee.

Mess. Madam,
She was a widow,—

Cleo. Widow! Charmian, hark. 30

Mess. And I do think she's thirty.

Cleo. Bear'st thou her face in mind? is 't long or round?

Mess. Round even to faultiness.

Cleo. For the most part, too, they are foolish that are so.
Her hair, what colour?

Mess. Brown, madam; and her forehead
As low as she would wish it.

Cleo. There's gold for thee:
Thou must not take my former sharpness ill.
I will employ thee back again; I find thee
Most fit for business. Go make thee ready; 40
Our letters are prepared. [*Exit Messenger.*

Char. A proper man.

Cleo. Indeed, he is so; I repent me much
That so I harried him. Why, methinks, by him,
This creature's no such thing.

Char. Nothing, madam.

Cleo. The man has seen some majesty, and should know.

Char. Hath he seen majesty? Isis else defend,
And serving you so long!

Cleo. I have one thing more to ask him yet, good Charmian:
But 't is no matter; thou shalt bring him to me 50
Where I will write. All may be well enough.

Char. I warrant you, madam. [*Exeunt*

Cleo. I think so, Charmian. She has a dull tongue and a dwarfish stature. Is she majestic in her walk? You can answer if you ever had any experience of majesty.

Mess. She creeps. There is no difference between her movement and her posture in standing. She appears to be body without life, a statue without breath.

Cleo. Are you sure that she is exactly as you describe her?

Mess. She is, else I am utterly wanting in observation.

Char. We cannot find even three persons in Egypt who observe better than he.

Cleo. I find that he is very intelligent. There is no charm whatever in that woman This man has good judgment.

Char. Excellent.

Cleo. Can you give me your idea about her age?

Mess. Madam, she was a widow.

Cleo. Here that, Charmian, she is a widow.

Mess. I think she must be thirty years old.

Cleo. Do you remember the shape of her face. Is it long or round?

Mess. Her face is so very round that it renders her ugly

Cleo. Generally speaking, persons with a round face are stupid. What is the colour of her hair?

Mess. Brown, madam; and her forehead is as low as it could possibly be.

Cleo. Here is gold by way of reward for your service. Don't be offended by the harsh words I spoke to you. I shall employ you to carry my letters back to Antony I find that you are well-suited to my work Go, prepare for your journey [*Exit Messenger*

Char. A fine-looking fellow.

Cleo He is so, indeed. I am sorry that I used him so roughly, from what he says of Octavia it appears that there is no charm in her of which I should be jealous

Char. You should not apprehend any danger from her, madam.

Cleo The man has seen royal majesty, and his judgment is reliable.

Char. Has he seen majesty? Isis forbid it should be otherwise; for, he has long been in your service.

Cleo. Good Charmian, I have yet to ask him one thing. But it is not of great importance. You will please bring him to the room where I shall write my letter. Everything may be well enough.

Char. Of course, it will be well, madam. [*Exeunt.*

SCENE IV. *Athens. A room in Antony's house.*

Enter ANTONY *and* OCTAVIA.

Ant. Nay, nay, Octavia, not only that,
That were excusable, that, and thousands more
Of semblable import, but he hath waged
New wars 'gainst Pompey ; made his will, and read it
To public ear :
Spoke scantly of me ; when perforce he could not
But pay me terms of honour, cold and sickly
He vented them ; most narrow measure lent me ;
When the best hint was given him, he not took 't,
Or did it from his teeth.

Oct. O my good lord ! 10
Believe not all ; or, if you must believe,
Stomach not all. A more unhappy lady,
If this division chance, ne'er stood between,
Praying for both parts :
The good gods will mock me presently,
When I shall pray, 'O ! bless my lord and husband';
Undo that prayer, by crying out as loud,
'O ! bless my brother.' Husband win, win brother,
Prays, and destroys the prayer ; no midway
'Twixt these extremes at all.

Ant. Gentle Octavia, 20
Let your best love draw to that point which seeks
Best to preserve it. If I lose mine honour
I lose myself ; better I were not yours
Than yours so branchless. But, as you requested,
Yourself shall go between's ; the mean time, lady,
I'll raise the preparation of a war
Shall stain your brother ; make your soonest haste,
So your desires are yours.

Oct. Thanks to my lord.
The Jove of power make me most weak, most weak,
Your reconciler ! Wars 'twixt you twain would be 30
As if the world should cleave, and that slain men
Should solder up the rift.

Ant. When it appears to you where this begins,
Turn your displeasure that way ; for our faults
Can never be so equal that your love
Can equally move with them. Provide your going ;
Choose your own company, and command what cost
Your heart has mind to. [*Exeunt.*

SCENE V. *The same. Another Room.*

Enter ENOBARBUS *and* EROS, *meeting.*

Eno. How now, friend Eros !
Eros. There's strange news come, sir.

SCENE IV. *Athens. A room in Antony's house.*
Enter ANTONY *and* OCTAVIA.

Ant. No Octavia, it is not that alone to which I object. That many other things of the same type would be excusable. But, rary to our agreement and without my permission, he has fought wars against Pompey. He has made his will and read it to the ple in order to win their good will. He spoke grudgingle of me. hen he could not help speaking of me in honourable terms, he did with very bad grace. He praised me little He did not make any se even of the best possible opportunity of praising me. Or, if he raised me at all, he did so only in a half-hearted way.

Oct O my good lord, do give credence to all these reports. Or, if you believe them at all, do not resent them If this present difference between you and my brother leads to a war, there cannot be a more unhappy woman than I praying for the good of the two contending parties. The gods will laugh at my prayer if I pray to them to bless my lord and husband, and immediately after to bless my brother. To pray for the victory of my husband and then for the victory of my brother is to utter a prayer and thereafter to cancel it. There is no midway for me between these two extremities.

Ant. Gentle Octavia, let your precious love address itself to that which is best calculated to preserve it If I lose my honour, I lose myself. Better not to have been yours than yours without grace and honour. But, as you yourself desire, you will act as a mediator between Caesar and myself In the mean time, lady, I shall make such mighty war preparations as will eclipse the glory of your brother. In this way, you have what you desire.

Oct. Thank you, my lord The all-powerful Jupiter has chose me, a very weak woman, to act as a mediator between you two war between you two will cleave the world and heaps of slain m will be used to close up the rift

Ant When you discover which of us two was originally in wrong, turn your displeasure to him. For, one of us deserves m censure than the other, and, as such, you cannot love both equ Arrange for your departure, choose such attendants as you pl and order for any expenditure, you desire.

SCENE V. *The same. Another Room*
Enter ENOBARBUS *and* EROS, *meeting*

Eno. What news, friend Eros ?

strange news has been received, sir.

Eno. What, man ?

Eros. Caesar and Lepidus have made wars upon Pompey.

Eno. This is old : what is the success ?

Eros. Caesar, having made use of him in the wars 'gainst Pompey, presently denied him rivality, would not let him partake in the glory of the action ; and not resting here, accuses him of letters he had formerly wrote to Pompey ; upon his own appeal, seizes him : so the poor third is up, till death enlarge his confine.

Eno. Then, world, thou hast a pair of chaps, no more ;
And throw between them all the food thou hast,
They'll grind the one the other. Where's Antony ?

Eros. He's walking in the garden—thus : and spurns
The rush that lies before him ; cries, 'Fool, Lepidus !'
And threats the throat of that his officer
That murder'd Pompey.

Eno. Our great navy's rigg'd

Eros. For Italy and Caesar. More, Domitius ;
My lord desires you presently : my news 20
I might have told hereafter.

Eno. 'T will be naught ;
But let it be. Bring me to Antony.

Eros. Come, sir. [*Exeunt.*

SCENE VI. *Rome. A Room in Caesar's house.*

Enter CAESAR, AGRIPPA, *and* MAECENAS.

Caes. Contemning Rome, he has done all this, and more,
In Alexandria ; here 's the manner of't ;
I' the market-place, on a tribunal silver'd,
Cleopatra and himself in chairs of gold
Were publicly enthroned ; at the feet sat
Caesarion, whom they call my father's son,
And all the unlawful issue that their lust
Since then hath made between them. Unto her
He gave the 'stablishment of Egypt ; made her
Of Lower Syria, Cyprus, Lydia, 10
Absolute queen.

Mec. This in the public eye ?

Caes. I' the common show-place, where they exercise.
His sons he there proclaim'd the kings of kings :
Great Media, Parthia, and Armenia
He gave to Alexander ; to Ptolemy he assign'd
Syria, Cilicia, and Phoenicia. She
In the habiliments of the goddess Isis
That day appear'd ; and oft before gave audience,
As 't is reported, so.

Eno What is it, man?

Eros. Cæsar and Lepidus have waged a war against Pompey.

Eno It is an old news. What is the issue of that war?

Eros Cæsar, having made use of Lepidus' help in the war against Pompey, refused to allow him partnership in the result. He gave him no credit for the issue of the war. Not satisfied with that, he accused him of having written objectionable letters to Pompey. He himself became the accuser and the judge, and had Lepidus cast into prison, where the poor triumvir will remain confined till his death.

Eno. Then the world will be divided between two persons, Cæsar and Antony, nothing will *prevent them from fighting* till one or the other is destroyed. Where is Antony?

Eros. He is walking in the garden thus, and in his irritability is kicking at everything that comes in his way. He cries aloud that Lepidus is a fool, and threatens to take the life of that officer of his who killed Pompey.

Eno Our navy is ready for war.

Eros. Its destination is Italy to meet Cæsar I have more to tell you Domitius My lord, Antony, desires your immediate attendance. I ought to have told you this first, and given my news to you at some other time

Eno. He has nothing important to tell me. But never mind. Take me to Antony.

Eros. Come, sir [*Exeunt.*

SCENE VI. *Rome Caesar's house*

Enter CAESAR, AGRIPPA *and* MAECENAS.

Caes. He has done all this and more at Alexandria in order to show how much he despises us here Let me give you an instance of his behaviour. In the market-place Cleopatra and Antony sat in chairs of gold on a platform plated with silver Thus, they publicly sat on thrones At their feet sat Cæsarion, whom they call my father's son, and all the other illegitimate children of Antony and Cleopatra. *He made her the queen of Egypt, and the absolute ruler of Lower* Syria, Cyprus and Lydia.

Mec. Was all this publicly done?

Caes. In the common arena where athletic exercises take place. By public declaration he made his sons emperors He gave Great Media, Parthia and Armenia to Alexander, and he assigned Syria, Cilicia and Phoenicia as the share of Ptolemy That day she appeared in public dressed as the goddess Isis, and as the report goes, even before that she often gave audience to her subjects in that guise.

Mec. Let Rome be thus
Inform'd.

Agr. Who, queasy with his insolence 20
Already, will their good thoughts call from him.

Caes. The people know it; and have now received
His accusations.

Agr. Whom does he accuse?

Caes. Cæsar; and that, having in Sicily
Sextus Pompeius spoil'd, we had not rated him
His part o' the isle; then does he say he lent me
Some shipping unrestored; lastly, he frets
That Lepidus of the triumvirate
Should be deposed; and, being, that we detain
All his revenue.

Agr. Sir, this should be answer'd. 30

Caes. 'T is done already, and the messenger gone.
I have told him, Lepidus was grown too cruel;
That he his high authority abused,
And did deserve his change: for what I have conquer'd,
I grant him part; but then, in his Armenia,
And other of his conquer'd kingdoms, I
Demand the like.

Mec. He 'll never yield to that.

Caes. Nor must not then be yielded to in this.

Enter Octavia *with her Train*

Oct Hail, Cæsar, and my lord! hail, most dear Cæsar!

Caes. That ever I should call thee castaway! 40

Oct. You have not call'd me so, nor have you cause.

Caes. Why have you stol'n upon us thus? You come not.
Like Cæsar's sister; the wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her approach
Long ere she did appear; the trees by the way
Should have borne men; and expectation fainted,
Longing for what it had not; nay, the dust
Should have ascended to the roof of heaven,
Raised by your populous troops. But you are come 53
A market-maid to Rome, and have prevented
The ostentation of our love, which, left unshown,
Is often left unloved: we should have met you
By sea land and, supplying every stage
With an augmented greeting.

Mec. The Romans should be informed of these things.

Agr. The Romans are already sick of his arrogance, and they will withdraw from him all their good opinions

Caes The people know this and also the allegations he has made :

Agr Whom does he accuse ?

Caes Caesar. He says that we did not assign to him his fair share of the booty we were in possession in Sicily after the defeat of [illegible] t I did not return to him some [illegible] last accusation is that I have [illegible] of the triumvir, and conse- [illegible]

Agr. Sir, you must reply to these accusations.

Caes. It has already been done, and the messenger carrying my letter has left Rome I have told him in my letter that since Lepidus had grown excessively cruel, and had begun to misuse his authority, he deserved his present imprisonment As regards my conquest of Sicily. I have written to him that I am prepared to allow him a share in the booty provided he, too, allows me similar shares in what he has got as the result of his conquest of Armenia and the other kingdoms.

Mec. He will not yield to your wish

Caes. Nor then must he be yielded to in this matter.

Enter OCTAVIA *with her train*

Oct. Hail Caesar, the ruler of Rome, and the head of our family ! Hail Caesar, my most dear brother !

Caes. To think that I will ever have to call you a castaway !

Oct. You have not called me a castaway, nor is there any reason for your calling me so.

Caes. Why have you come upon us so stealthily ? You do not come to Rome like Caesar's sister, but like an ordinary woman. There should have been an army, to herald the approach of Antony. The neighing of soldiers' horses should have been audible long before her arrival. The trees on the road-side should have been crowded by men who had climbed up to witness her entry People should have been exhausted with eagerly waiting for a long time for a sight which did not gratify their desire. The dust raised by your numerous soldiers should have ascended the sky. But you have come like a village-maid on your way to market in Rome, with the result that I have been prevented from making a suitable display of my love for you. For, when love is denied the opportunity of display, it often ceases to be felt. Had you informed the Romans of your arrival, they would have met you at the port and at different stages of your journey by land. At each stage of your journey, you would have been greeted by increasing numbers.

Oct. Good my lord,
To come thus was I not constrain'd, but did it
On my free will. My lord, Mark Antony,
Hearing that you prepared for war, acquainted
My grieved ear withal; whereon, I begg'd
His pardon for return.

Caes. Which soon he granted, 60
Being an obstruct 'tween his lust and him.

Oct. Do not say so, my lord.

Caes. I have eyes upon him,
And his affairs come to me on the wind.
Where is he now?

Oct. My lord, in Athens.

Caes. No, my most wronged sister; Cleopatra
Hath nodded him to her. Who now are levying
The kings o' the earth for war. He hath assembled
Bocchus, the King of Libya; Archelaus,
Of Cappadocia; Philadelphos, King
Of Paphlagonia: the Thracian king, Adallas; 70
King Malchus of Arabia; King of Pont;
Herod of Jewry; Mithridates, King
Of Comagene; Polemon and Amyntas,
The kings of Mede and Lycaonia,
With a more larger list of sceptres.

Oct. Ay me, most wretched,
That have my heart parted betwixt two friends
That do afflict each other!

Caes. Welcome hither:
Your letters did withhold our breaking forth,
Till we perceived both how you were wrong led,
And we in negligent danger. Cheer your heart; 80
Be you not troubled with the time, which drives
O'er your content these strong necessities,
But let determined things to destiny
Hold unbewail'd their way. Welcome to Rome;
Nothing more dear to me. You are abused
Beyond the mark of thought, and the high gods,
To do you justice, make their ministers
Of us and those that love you. Best of comfort,
And ever welcome to us.

Agr. Welcome, lady. 90

Mec. Welcome, dear madam.
Each heart in Rome does love and pity you:
Only the adulterous Antony, most large
In his abominations, turns you off,
And gives his potent regiment to a trull,
That noises it against us.

Oct. Is it so, sir?

Oct. My lord, it was of my own accord that I came to Rome without any ostentation I was not compelled by Antony to travel home in the manner I have done. My lord, Mark Antony, hearing that you were making preparations for a war against him told me of it, and I was grieved to hear it. I, therefore, requested him to allow me to go to Rome. .

Caes. He granted your request immediately, for you were an obstacle to the indulgence of lost.

Oct. Do not say so, my lord

Caes. I keep a constant watch upon his actions, and the reports of his affairs are brought to me by every vessel coming to Rome. Where is he now ?

Oct. My lord, he is in Athens.

Caes. No, my most wronged sister. Cleopatra has summoned him to Egypt. He has invited various kings to join him in the war against me. He has thus summoned to Egypt Bocchus, King of Libya ; Archelaus, King of Cappadocia ; Philadelphos, King of Paphlagonia ; the Tracian King, Adallas ; King Malchus of Arabia ; the King of Pont ; Herod of Jewry ; Mithridates, King of Comagene ; Polemon and Amyntas, the Kings of Mede and Lycaonia, and many other kings.

Oct. I am the most wretched woman on earth, for my love is divided between two friends, who are bent on harming each other.

Caes. You are welcome to Rome. Your letters prevented me *from giving vent to my anger by attacking him.* But I now realise how much you have been wronged by him, and that by not attacking him I shall endanger my own position. Be cheerful. Do not allow yourself to be troubled with the circumstances of the time, which disturb your peace by the necessity of taking such strong measures. Let things fated to develop in a particular way go on their way to destiny without your mourning them. You are welcome to Rome Nothing is dearer to me than you. The extent to which you have been ill-treated cannot be even conceived. The high gods, in order to do you justice, have chosen me and those others who love you as their agents. May the best of comfort be yours ! You are always welcome to my house.

Agr. You are welcome, lady.

Mec. Welcome, dear madam. Everyone in Rome loves and pities you The adulterous and hatefully licentious Antony has turned of out, and has transferred his power to a harlot who has raised a tumult against us.

Oct. Are things as you describe them, sir ?

Caes. Most certain. Sister, welcome ; pray you,
Be ever known to patience ; my dear'st sister ! [*Exeunt*

SCENE VII. ANTONY'S *Camp, Near the Actium.*
Enter CLEOPATRA *and* ENOBARBUS.

Cleo. I will be even with thee, doubt it not.
Eno. But why , why, why ?
Cleo. Thou hast forspoke my being in these wars,
And say'st it is not fit.

Eno. Well, is it, is it ?
Cleo. If not denounced against us, why should not we
Be there in person ?

Eno. [Aside] Well, I could reply:
Cleo. What is 't you say ?
Eno. Your presence needs must puzzle Antony ;

Take from his heart, take from his brain, from 's time,
What should not then be spared. He is already 10
Traduced for levity, and 't is said in Rome
That Photinus an eunuch and your maids
Manage this war.

Cleo. Sink Rome, and their tongues rot
That speak against us ! A charge we bear i' the war,
And, as the president of my kingdom, will
Appear there for a man. Speak not against it ;
I will not stay behind.

Eno. Nay, I have done.
Here comes the emperor.

Enter ANTONY *and* CANIDIUS.

Ant. Is it not strange, Canidius,
That from Tarentum and Brundusium
He could so quickly cut the Ionian sea,
And take in Toryne ? You have heard on 't sweet ?

Cleo. Celerity is never more admired
Than by the negligent.

Ant. A good rebuke,
Which might have well becomed the best of men,
To taunt at slackness. Canidius, we
Will fight with him by sea.

Cleo. By sea ! What else ?
Can. Why will my lord do so ?
Ant. For that he dares us to 't.
Eno. So hath my lord dared him to single fight.

Caes. What he says is absolutely true. Sister, you are welcome. Let patience be your constant companion. My dearest sister ! [*Exeunt.*

SCENE VII. *Near Actium. Antony's camp.*
Enter CLEOPATRA *and* ENOBARBUS.

Cleo Be sure, I will have my revenge on you

Eno. But why ?

Cleo. You have spoken against my taking part in this war ; you say it is not proper for me to take part in it.

Eno. But, is it really proper for you to take part in it ?

Cleo. If this war is declared against me, why should I not be personally present in it ?

Eno. (*Aside*) Well, I could give a reply to that question if I chose.

Cleo. What have you to say in reply to my question ?

Eno. Your presence in the war will distract Antony's attention from matters of grave importance It will take away from his heart, brain and time what ought not then to be spared. He is already being accused of treating grave matters with levity It is said in Rome that this war is being managed by a eunuch, Photinus and your maids.

Cleo. Let Rome go to hell, and let the tongues of those who speak against us rot I bear part of the expenses of the war, and, as the head of my kingdom, am determined to appear in it in the capacity of a man. Do not oppose my proposal , I will not stay behind

Enter ANTONY *and* CANIDIUS

Eno. I have said what I wanted to ; here comes the emperor.

Ant. Is it not surprising, Canidius, that from Tarentum and Brundusium he could so quickly cross the Ionian sea and capture Toryne ? Perhaps, you have already heard about it, my dear

Cleo. Celerity in never more admired than by those who are negligent of action.

Ant. A good rebuke which even the worthiest of men might have aimed against sloth. Canidius, we will fight against him on the sea.

- *Cleo* On the sea ! What else ?

Can. Why does my lord want to do so ?

Ant. For, he has challenged me to fight him on the sea

Eno. You, my lord, have also challenged him to a single combat.

Can. Ay, and to wage this battle at Pharsalia,
Where Caesar fought with Pompey ; but these offers, 30
Which serve not for his vantage, he shakes off ;
And so should you.

Eno. Your ships are not well mann'd ;
Your mariners are muleters, reapers, people
Ingross'd by swift impress ; in Caesar's fleet
Are those that often have 'gainst Pompey fought :
Their ships are yare ; yours, heavy. No disgrace
Shall fall you for refusing him at sea,
Being prepared for land.

Ant. By sea, by sea.

Eno. Most worthy sir, you therein throw away
The absolute soldiership you have by land ; 40
Distract your army, which doth most consist
Of war-mark'd footmen ; leave unexecuted
Your own renowned knowledge ; quite forego
The way which promises assurance ; and
Give up yourself merely to chance and hazard
From firm security.

Ant. I'll fight at sea.

Cleo. I have sixty sails, Caesar none better.

Ant. Our overplus of shipping will we burn ;
And with the rest, full-mann'd, from the head of Actium
Beat the approaching Caesar. But if we fail, 50
We then can do't at land.

Enter a Messenger

Thy business ?

Mess. The news is true, my lord ; he is descried ;
Caesar has taken Toryne.

Ant. Can he be there in person ? 't is impossible ;
Strange that his power should be. Canidius,
Our nineteen legions thou shalt hold by land,
And our twelve thousand horse. We'll to our ship :
Away, my Thetis!

Enter a Soldier.

How now, worthy soldier !

Sold. O noble emperor ! do not fight by sea ;
Trust not to rotten planks : do you misdoubt
This sword and these my wounds ? Let the Egyptians
And the Phoenicians go a-ducking ; we
Have used to conquer standing on the earth,
And fighting foot to foot.

Ant. Well, well : away !

[*Exeunt Antony, Cleopatra and Enobarbus.*

Can. Yes, and I have also invited him to fight a battle at Pharsalia where Caesar fought against Pompey. But he declines to accept the challenges which are not to his advantage. You, too, should do the same.

Eno. Your ships are not well manned. Your sailors are mule-drivers, reapers, and such persons as have been hurriedly employed, without any regard to their fitness for service. Caesar's fleet, on the other hand, is manned by such sailors as have fought several times against Pompey. His ships are light, and can, therefore, move quickly, while your ships are heavy. Hence, you will not suffer any disgrace by refusing to fight him on the sea, on the ground that your preparations have been made for an engagement on land.

Ant. No, I will fight him on the sea.

Eno. Most worthy sir, by so doing you will not sake any advantage of the unchallenged supremacy you have in fighting by land. You will weaken your army which for the most part consists of experienced cavalry. You will not translate into practice your own military knowledge for which you are so justly renowned You will entirely give up the way which leads to sure success, and instead of certain safety you will merely depend on chance.

Ant. I will fight on the sea.

Cleo. I have sixty ships, which outmatch Caesar's vessels.

Ant. We will burn the ships we do not need, and which, thus, are useless for us. The rest of the ships we will adequately man Having thus prepared ourselves we will beat back the advancing Caesar from the promotory of Actium. But, if we fail to do so, we can, then, fight him by land

Enter a Massenger.

Why have you come ?

Mess. The news is true, my lord. Caesar s movements have been correctly known. He has taken Toryne.

Ant. It is impossible that he himself should be present there. His power must be extraordinary Canidius, you will command by land our nineteen legions of infantry and our cavalry numbering twelve thousand. We ourselves will command our navy. Let us be off, my nymph of the sea.

Enter a Soldier.

What news, my worthy soldier ?

Sold. O noble emperor, do not fight by sea Do not trust the rotten planks. Have you lost faith in the courage and ability of your tried and trusted soldiers ? Let the Egyptians and the Phoenicians take to water like ducks. We have fought by land in close combats, and have won battles.

Ant. Well, it 's all right ; go away !

[*Exeunt Antony, Cleopatra, and Enobarbus.*

Sold. By Hercules, I think I am i' the right.
Can. Soldier, thou art ; but his whole action grows
Not in the power on 't : so our leader's led,
And we are women's men.

Sold. You keep by land
The legions and the horse whole, do you not ?

Can. Marcus Octavius ; Marcus Justeius, 70
Publicola, and Caelius, are for sea ;
But we keep whole by land. This speed of Caesar's
Carries beyond belief.

Sold. While he was yet in Rome
His power went out in such distractions as
Beguiled all spies.

Can. Who's his lieutenant, hear you ?

Sold. They say, one Taurus.

Can. Well I know the man.

Enter a Messenger.

Mess. The emperor calls Canidius.
Can. With news the time's with labour, and throes forth.
Each minute some. [*Exeunt.*

SCENE VIII. *A plain near Actium.*

Enter CAESAR, TAURUS, *other with hi~ army marching*

Caes. Taurus !

Taur. My lord ?

Caes. Strike not by land ; keep whole : provoke not battle,
Till we have done at sea. Do not exceed
The prescript of this scroll : our fortune lies
Upon this jump. [*Exeunt.*

Enter ANTONY *and* ENOBARBUS.

Ant. Set we our squadrons on yond side o' the hill,
In eye of Caesar's battle ; from which place
We may the number of the ships behold,
And so proceed accordingly. [*Exeunt.*

Enter CANIDIUS *marching with his land army one way over the stage and* TAURUS, *the Lieutenant of* CAESAR, *the other way. After their going in, is heard the noise of a sea-fight.*

Alarum. Re-enter ENOBARBUS.

Eno. Naught, naught, all naught ! I can be hold no longer.
The Antoniad, the Egyptian admiral,
With all their sixty, fiy, and turn the rudder ;
To see't mine eyes are blasted.

Sold. By Hercules, I gave the right advice to Antony.

Can. Yes soldier, you gave the right advice. But his whole conduct in the war is not founded upon that which is his greatest strength. Our leader is led by a woman, and we all are her slaves and servants.

Sold. Under your command our forces will remain undivided on land. Will they not ?

Can. Marcus Octavius, Marcius Justeius, Publicola and Caelius will join in the sea-fight, while we have been reserved for the fight by land. This speed of Caesar goes beyond all belief.

Sold. While he was yet in Rome his forces marched in so many separate bodies that our spies failed to know their whereabouts

Can. Do you know who his lieutenant is ?

Sold They say, he is one Taurus

Can I know that man.

Enter a Messenger

Mess. The emperor has sent for Canidius.

Can. The time is pregnant with strange tidings, and every minute some strange news is born [*Exeunt.*

SCENE VIII. *A plain near Actium*

Enter CAESAR, *and* TAURUS *with his army, marching.*

Caes. Taurus !

Taur. Yes, my lord.

Caes. Do not engage the enemy on land. Do not divide your forces. Do not start a battle on the land until we have finished our fight on the sea. Follow closely the instructions laid down in this paper Our fortune depends on this chance [*Exeunt.*

Enter ANTONY *and* ENOBARBUS

Ant. Let us station our troop in front of Caesar's army on the side of that hill. From that position we will be able to observe the strength of the enemy ships, and we will act accordingly.

[*Exeunt.*

CANIDIUS *marches with his land army one way over the stage ;*
and TAURUS, *the Lieutenant of* CAESAR, *the other way*
After their going in, is heard the noise of a sea-fight.
Alarum. Re-enter ENOBARBUS.

Eno. All is lost. I cannot resist any longer the advance of the enemy. Antoniad, the chief Egyptian vessel and sixty other ships of Egypt have beaten a retreat. My eyes are blasted to see that sight.

Enter SCARUS.

Scar. Gods and goddesses,
All the whole synod of them !

Eno. What's thy passion ?

Scar. The greater cantle of the world is lost
With very ignorance ; we have kiss'd away
Kingdoms and provinces.

Eno. How appears the fight ?

Scar. On our side like the token'd pestilence,
Where death is sure. Yon ribaudred nag of Egypt, 10
Whom leprosy o'ertake !—i' the midst o' the fight,
When vantage like a pair of twins appear'd,
Both as the same, or rather ours the elder,
The breeze upon her, like a cow in June,
Hoists sails and flies.

Eno. That I beheld :
Mine eyes did sicken at the sight, and could not
Endure a further view.

Scar. She once being loof'd.
The noble ruin of her magic, Antony,
Claps on his sea-wing, and like a doting mallard, 20
Leaving the fight in height, flies after her.
I never saw an action of such shame ;
Experience, manhood, honour, ne'er before
Did violate so itself.

Eno. Alack, alack !

Enter CANIDIUS.

Can. Our fortune on the sea is out of breath,
And sinks most lamentably. Had our general
Been what he knew himself, it had gone well :
O ! he has given example for our flight
Most grossly by his own.

Eno. Ay, are you thereabouts ?
Why then good night indeed.

Can. Toward Peloponnesus are they fled.

Scar. 'T is easy to't ; and there I will attend
What further comes.

Can. To Caesar will I render
My legions and my horse ; six kings already
Show me the way of yielding.

Eno. I 'll yet follow
The wounded chance of Antony, though my reason
Sits in the wind against me. [*Exeunt.*

Enter SCARUS.

Scar. May gods and goddesses, the whole assemblage of them come to our rescue!

Eno. Why are you so violently disturbed?

Scar. The larger portion of the world is lost through sheer folly. We have lost our kingdoms and provinces through indulgence in passion.

Eno. What is the progress of the battle?

Scar. On our side it is like the sores of plague indicating sure death. May the hired jade of Egypt be stricken with leprosy! In the midst of the fight when both the sides appeared to be equally matched, or if either side could be said to have the better of struggle, it was ours which could claim the advantage, Cleopatra hoisted her sails and left the battle in fear like a cow in June stung by the gadfly.

Eno. I saw that. My eyes growing sick at the sight could not endure it any further.

Scar. As soon as she turned her ship, noble Antony, who is ruined by her fascination, hastily set sail for flight, and flew after her like a doting mallard, leaving the battle at its full height I never saw before so shameful an act Experience, valour and honour were never before so cast to the winds as they have been done in this battle.

Eno. Alas! alas!

Enter CANIDIUS

Can. Our fortune on the sea, being exhausted, is sinking most lamentably. Had our general acted with the courage he is conscious of possessing, the battle would have ended in our victory. But his cowardly flight from the battle opened the way to our own flight.

Eno. Is that the trend of your thought? If so, it is all over with us

Can. They have fled towards Peloponnesus.

Scar. It will be easy to make our way there. There I shall wait to see the further development of events.

Can. I shall render my legions and cavalry to Cæsar Six kings have already shown me the way of surrendering to the enemy.

Eno. I will faithfully follow Antony in his misfortune even if reason forbids me to do so,

SCENE IX. *Alexandria Cleopatra's palace.*

Enter ANTONY *with* Attendants.

Ant. Hark! the land bids me tread no more upon 't;
It is ashamed to bear me Friends, come hither:
I am so lated in the world that I
Have lost my way for ever. I have a ship
Laden with gold; take that, divide it; fly,
And make your peace with Cæsar.

Att. Fly! not we.

Ant. I have fled myself, and have instructed cowards
To run and show their shoulders. Friends, be gone;
I have myself resolved upon a course
Which has no need of you; be gone: 10
My treasure 's in the harbour, take it. O!
I follow'd that I blush to look upon:
My very hairs do mutiny, for the white
Reprove the brown for rashness, and they them
For fear and doting. Friends, be gone; you shall
Have letters from me to some friends that will
Sweep your way for you. Pray you, look not sad,
Nor make replies of loathness; take the hint
Which my despair proclaims; let that be left
Which leaves itself; to the sea-side straightway; 20
I will possess you of that ship and treasure.
Leave me, I pray, a little; pray you now:
Nay do so; for, indeed, I have lost command,
Therefore I pray you. I 'll see you by and by. [*Sits down*

Enter CLEOPATRA *led by* CHARMIAN *and* IRAS;
EROS *following.*

Eros. Nay, gentle madam, to him, comfort him
Iras. Do, most dear queen,
Char. Do! why, what else?
Cleo. Let me sit down. O Juno!
Ant. No, no, no, no, no.
Eros. See you here, sir? 30
Ant. O fie, fie, fie!
Char. Madam!
Iras. Madam; O good empress!
Eros. Sir, sir!

Ant. Yes, my lord, yes. He at Philippi kept
His sword e'en like a dancer, while I struck
The lean and wrinkled Cassius; and 't was I
That the mad Brutus ended: he alone
Dealt on lieutenantry, and no practice had
In the brave squares of war: yet now—No matter. 40

SCENE IX. *Alexandria, Cleopatra's Palace.*
Enter ANTONY *with* Attendants.

Ant. Listen ! The earth forbids me to tread on it. It is ashamed to bear me. Friend, come here. I am so overtaken by darkness that I have lost my way for ever. I have a ship laden with gold. Take it and divide the gold among yourselves. Run away from me, and make your peace with Caesar.

All. We will not desert you.

Ant I myself ran away from the battle, and thereby taught cowards how to run away and show their backs to the enemy. Friends, go away. I have resolved to pursue a course which does not need your help. Go away. My treasure is in the harbour ; go and take it. I followed her whom I am now ashamed to face. My very hair disapprove of my action. The white rebuke the brown for rashness, while the brown scold the white for cowardice and dotage. Friends, go away. I shall give you letters for some friends who will make your path easy for you I pray you neither to look sad nor to reply that you are unwilling to follow my instructions. Accept the advice I am giving you in this state of despair. One who abandons himself deserves to be abandoned by others. Go at once to the sea-side. I shall let you take the ship in which my treasure is stored I pray you leave me alone for a little while Now I say, "I pray you" for I am no longer in a position to command you ; hence I pray you. I shall meet you presently. [*Sits down*

Enter CLEOPATRA *led by* CHARMIAN *and* IRAS
EROS *following.*

Eros. Nay, gentle madam, go and comfort him
Iras. Do so, dearest queen.
Char Why, what else can she do ?
Cleo. Let me sit down O Juno !
Ant No, no, no, no, no.
Eros. Do you see, sir, that Cleopatra has sat beside you ?
Ant. O fie, fie, fie !
Char. Madam !
Iras. Madam, O good empress !
Eros. Sir, sir,—

Ant Yes, my lords yes. At the battle of Philippi he never drew his sword, but wore it by his side like one used for ornament at dances. It was I who struck the lean and wrinkled Cassius, and it was I, again, who slew the mad Brutus. He himself took no part in the war, and fought but by the persons of those under him. Yet now —Never mind.

Cleo. Ah! stand by.
Eros. The queen, my lord, the queen.
Iras. Go to him, madam, speak to him;
He is unqualified with very shame.
Cleo. Well then, sustain me: O!
Eros. Most noble sir, arise; the queen approaches;
Her head's declined, and death will seize her, but
Your comfort makes the rescue.

Ant. I have offended reputation,
A most unnoble swerving.

Eros. Sir, the queen. 50

Ant. O! whither hast thou led me, Egypt? See,
How I convey my shame out of thine eyes
By looking back on what I have left behind
Story'd in dishonour.

Cleo. O my lord, my lord!
Forgive my fearful sails: I little thought
You would have follow'd.

Ant. Egypt, thou knew'st too well
My heart was to thy rudder tied by the strings,
And thou shouldst tow me after; o'er my spirit
Thy full supremacy thou knew'st, and that
Thy beck might from the bidding of the gods 60
Command me.

Cleo. O! my pardon.

Ant. Now I must
To the young man send humble treaties, dodge
And palter in the shifts of lowness, who
With half the bulk o' the world play'd as I pleased,
Making and marring fortunes. You did know
How much you were my conqueror, and that
My sword, made weak by my affection, would
Obey it on all cause.

Cleo. Pardon, pardon!

Ant. Fall not a tear, I say; one of them rates
All that is won and lost. Give me a kiss; 70
Even this repays me. We sent our schoolmaster;
Is he come back? Love, I am full of lead.
Some wine, within there, and our viands! Fortune knows
We scorn her most when most she offers blows. [*Exeunt*

SCENE X. *Egypt.* CAESAR'S *camp.*

Enter CAESAR, DOLABELLA, THYREUS, *and others*

Caes. Let him appear that's come from Antony.
Know you him?

o. Ah, help me.

os. The queen, my lord, the queen.

as. Go to him, madam, and speak to him. Owing to deep shame, he has lost all self-possession.

Cleo. Well then, support me : O !

Eros. Most noble sir, arise ; the queen is approaching you. ead is drooping and she will die, unless you comfort her.

Ant. I have lost my reputation, and have, thus, committed nost ignoble sin

Eros. Sir, the queen has come to you.

Ant. O, to what state have you brought me, queen of Egypt ? , how I am trying to hide my shame from you by meditating on power and reputation which I have lost.

Cleo. O my lord, forgive me for my cowardly flight from the attle. I never thought that you would follow me

Ant. Queen of Egypt, you know well that my heart was tied with strings to your rudder so that in the event of your flight I was of necessity to follow you. You know that my soul is completely under your way, and that even the slightest back from you would make me neglect even the bidding of the gods and go to you.

Cleo. O, pardon me !

Ant Now I must send to the young man humble proposals for peace, and take recourse to all those tricks and shifts which are practised by those whose fortune is at the lowest ebb. I, who was the master of half of the world and could build or destroy the fortunes of others as I liked, will now have to stoop to this indignity. You knew how much I was over-powered by my love for you You also knew that my sword, rendered weak by my love, was more inclined to obey love than duty.

Cleo. Pardon, pardon !

Ant. Do not shed tears Even a single drop of your tear is equal in value to all that I have won and lost. Give me a kiss Even this is a compensation enough for all my losses We sent the tuto of our children to Caesar Has he returned ? Love I am feelin heavy as lead and listless. Bring me some wine and food, you wh are inside. Fortune knows that we scorn her most when she offe us severest blow [Exeu

SCENE X. *Egypt. Caesar's camp*

Enter CAESAR, DOLABELLA, THYREUS, *with others*

Caes Let the messenger from Antony be brought befor Do you know him ?

Dol. Caesar, 't is his schoolmaster :
An argument that he is pluck'd, when hither
He sends so poor a pinion of his wing,
Which had superfluous kings for messengers
Not many moons gone by.

Enter EUPHRONIUS,

Caes. Approach, and speak,

Euph. Such as I am, I come from Antony :
I was of late as petty to his ends
As is the morn-dew on the myrtle-leaf
To his grand sea.

Caes. Be't so. Declare thine office. 10

Euph. Lord of his fortunes he salutes thee, and
Requires to live in Egypt ; which not granted,
He lessens his requests, and to thee sues
To let him breathe between the heavens and earth,
A private man in Athens : this for him.
Next, Cleopatra does confess thy greatness,
Submits her to thy might, and of thee craves
The circle of the Ptolemies for her heirs,
Now hazarded to thy grace.

Caes. For Antony,
I have no ears to his request. The queen 20
Of audience nor desire shall fail, so she
From Egypt drive her all-disgraced friend,
Or take his life there ; this if she perform,
She shall not sue unheard. So to them both

Dol. Caesar, he is the tutor of his children This shows that he is shorn of his glory. For, till only a few months ago he could employ any number of kings as his messengers ; but now he cannot find anyone better than a tutor for this purpose.

Enter EUPHRONIUS, *ambassador from Antony.*

Caes. Approach, and speak

Euph. Though an humple man, I come from Antony as his ambassador Till recently I was of as little use to him in serving his ends as is the morning dew on the myrtle-leaf in comparison with the great sea.

Caes. It may be so Tell me the purpose for which you have come

Euph He salutes you as the disposer of the fortune, and begs of you to allow him to live in Egypt. But, if you do not grant this request, he has a still humbler petition to make, which is that he may be allowed to live as a private person in Athens This much I have to say on behalf of Antony Now I speak as Cleopatra's messenger She acknowledges your supremacy and yields to your might, and she begs that her heirs may be allowed the crown of Egypt which is hereditary to their race She has forfeited the crown, but her descendants can retain it by your permission

Caes. So far as Antony is concerned, I do not grant his requests. The queen will not be refused an interview with us, nor will her suit be rejected, provided she turns out of Egypt her disgraceful friend, or puts him to death If she does so, I shall favourably listen to her requests. This is my reply to both of them

Euph. May good fortune ever be yours !

Caes. Conduct him through the troops [*Exit Euphronius.* [*To Thyreus*]. Now is the time for you to make use of your eloquence Go quickly, and try to separate Cleopatra from Antony Promise to her on our behalf that all her requests will be granted In addition to what she asks you can even offer to her such other concessions, as you deem fit. Women are not strong even when their fortunes are at the hightest point, and want will tempt even the vestal virgin to treachery Try your skill, and, if you succeed, fix your own reward, which it will be as much obligatory on me to pay as the obedience to laws.

Thyr. Cæsar, I go.

Caes. Also mark how Antony adapts himself to his broken fortunes, and bring me your impression of his mental and physical state as revealed by his actions.

Thyr. Cæsar, I shall do so.

SCENE XI. *Alexandria.* Cleopatra' *Palace.*
Enter CLEOPATRA, ENOBARBUS, CHARMIAN, *and* IRAS.

Cleo. What shall we do, Enobarbus ?

Eno. Think, and die.

Cleo. Is Antony or we in fault for this ?

Eno. Antony only, that would make his will
Lord of his reason. What though you fled
From that great face of war, whose several ranges
Frighted each other, why should he follow ?
The itch of his affection should not then
Have nick'd his captainship ; at such a point,
When half to half the world opposed, he being
The mered question. 'T was a shame no less 10
Than was his loss, to course your flying flags,
And leave his navy gazing.

Cleo. 'Prithee, peace.

Enter ANTONY *with* EUPHRONIUS.

Ant. Is that his answer ?

Euph. Ay, my lord.

Ant. The queen shall then have courtesy, so she
Will yield us up.

Euph. He says so.

Ant. Let her know
To the boy Cæsar send this grizzled head.
And he will fill thy wishes to the brim
With principalities.

Cleo. That head, my lord ?

Ant To him again. Tell him he wears the rose 20
f youth upon him, from which the world should note
Something particular ; his coin, ships, legions,
May be a coward's, whose ministers would prevail
Under the service of a child as soon
As i' the command of Cæsar : I dare him therefore
To lay his gay comparisons apart,
And answer me declined, sword against sword,
Ourselves alone. I 'll write it : follow me.
[*Exeunt* ANTONY *and* EUPHRONIUS.

Eno. [*Aside*] Yes, like enough, high-battled Cæsar will
Unstate his happiness, and be staged to the show
Against a sworder ! I see men's judgements are
A parcel of their fortunes, and things outward
Do draw the inward quality after them,
To suffer all alike. That he should dream,
Knowing all measures, the full Cæsar will
Answer his emptiness ! Cæsar, thou hast subdued
His judgement too.

SCENE XI *Alexandria. Cleopatra's palace.*
Enter CLEOPATRA, ENOBARBUS, CHARMIAN, *and* IRAS

Cleo. What shall we do now, Enobarbus?

Eno. Despair and die.

Cleo. Do you hold Antony or me responsible for what has happened?

Eno Only Antony who subordinated his will to his reason. Even though you fled from the fierce fight whose various ranks struck terror into one another, he should not have followed you. At such a time as that when half the world was at blows with the other half, he being the main subject of the contest, his love for you should not have married his generalship To follow your flying ship at such a time and leave his fleet aghast at his desertion was only shameful on his part, but also ruinous to his hope of victory.

Cleo I pray you, stop.

Enter ANTONY *with* EUPHRONIUS, *the Ambassador.*

Ant. Is this his answer

Euph. Yes, my lord.

Ant. The queen will be kindly treated, provided she hands us over to him.

Euph He says so

Ant. Give her Caesar's message If you send me grizzled head to the boy Caesar, he will fully grant all your requests, and will also allow you to rule over kingdoms as before

Cleo. That head, my lord.

Ant. Go to him again and tell him that from him, who is in the flower and glory of his youth, the world expects some exploit of [illegible] ble that in spite of all his wealth, [illegible] oward at heart, and that his agents [illegible] successes may as well be victorious [illegible] his command. I, therefore, challenge him to set aside his superiority over me which he has acquired by sheer chance, and tc [illegible] in a single combat. I [illegible]

Eno. (Aside) Yes, it is very likely that Caesar, who is the commander of mighty armies will, divest himself of his high state and will exhibit his prowess in public in a hand-to-hand fight against Antony. I find that men's judgments are of a piece with their fortunes, and that external circumstances so influence the mental powers that they follow them in their downward course to ruin To think that he, with his deep knowledge of human nature and affairs, should dream that Caesar, who now is at the height of his powers, will consent to meet in a combat one who has fallen so low as he! Caesar, you have also conquered his judgement.

Enter an Attendant.

Att. A messenger from Caesar.
Cleo. What ! no more ceremony ? See ! my women;
Against the blown rose may they stop their nose, 40
That kneel'd unto the buds. Admit him, sir.
[*Exit* ATTDENENT.

Eno. [*Aside*] Mine honesty and I begin to square.
The loyalty well held to fools does make
Our faith mere folly ; yet he that can endure
To follow with allegiance a fall'n lord,
Does conquer him that did his master conquer,
And earns a place i' the story.

Enter THYREUS.

Cleo. Caesar's will.
Thyr. Hear it apart.
Cleo. None but friends ; say boldly.
Thyr. So, haply, are they friends to Antony.
Eno. He needs as many, sir, as Caesar has,
Or needs not us. If Caesar please, our master 50
Will leap to be his friend ; for us, you know
Whose he is we are, and that is, Caesar's.

Thyr. So.
Thus then, thou most renown'd : Caesar entreats,
Not to consider in what case thou stand'st,
Further than he is Caesar.

Cleo. Go on ; right royal.
Thyr. He knows that you embrace not Antony
As you did love, but as you fear'd him.
Cleo. O !
Thyr. The scars upon your honour therefore he
Does pity, as constrained blemishes,
Not as deserved.
Cleo. He is a god, and knows 60
What is most right. Mine honour was not yielded,
But conquer'd merely.

Eno. [*Aside*] To be sure of that,
I will ask Antony. Sir, sir, thou art so leaky,
That we must leave thee to thy sinking, for
Thy dearest quite thee. [*Exit.*

Thyr. Shall I say to Caesar
What you require of him ? for he partly begs
To be desired to give. It much would please him,
That of his fortunes you should make a staff
To lean upon ; but it would warm his spirits
To hear from me you had left Antony, 70
And put yourself under his shroud,
The universal landlord.

Enter an Attendant.

Att. A messenger from Caesar has arrived.

Cleo. Will you no more show me the due respect? See, my woman! Those who worshipped me in the first bloom of my power, treat me with the least courtesy now when my power having grown full is declining. Bring him here, sir. [*Exit Attendant.*

Eno (Aside) My sense of honour and my inclinations are beginning to be at variance with each other. To persist in loyalty to those who have lost their wisdom is to turn that loyalty into mere folly. Yet one who loyally adheres even to a vanquished master defeats the enemy who inflicted defeat on his master, and is respectfully mentioned when that story is told

Enter THYREUS

Cleo. What is Caesar's reply to my request?
Thyr I shall tell you alone.
Cleo. Only friends are here; speak without any hesitation
Thyr. Perhaps they are friends to Antony also.

Eno. Sir, Antony needs as many friends as Caesar has, or he needs no friends at all. If Caesar so desires our master will joyfully accept his friendship. As for us, we are the creatures of the person whose creature Antony is; in other words, we are Caesar's

Thyr. Very well This then, is Caesar's reply, O most renowned queen. Caesar requests you not to worry about your position, and to depend on the well known magnanimity of his character

Cleo. Go on. It is gracious on his part to say so.

Thyr. He knows that fear and not love has made you Antony's friend and supporter

Cleo O!
Thyr. He, therefore, pities the blemishes which have been undeservedly forced on your honour

Cleo. Like a god Caesar knows what is absolutely true I did not willingly surrender my honour, it was wrested from me by force

Eno. (*Aside*) I shall ask Antony how far this statement is true. Sir, the ship of your fortune is sinking so fast that we must leave you, especially when we see that Cleopatra, whom you loved so dearly, is deserting you in your misfortune. [*Exit.*

Thyr. What message do you want me to convey to Caesar? He almost requests you to make [illegible] generosity. It would much please him to give you his h[illegible] more be pleased if you send him [illegible] ned Antony, and have put yourself under his protection, who, now, is the lord of the world.

Cleo. What's your name ?

Thyr. My name is Thyreus.

Cleo. Most kind messenger,
Say to great Caesar this : in deputation
I kiss his conqu'ring hand ; tell him, I am prompt
To lay my crown at 's feet, and there to kneel :
Tell him, from his all-obeying breath I hear
The doom of Egypt.

Thyr. 'T is your noblest course.
Wisdom and fortune combating together,
If that the former dare but what it can, 80
No chance may shake it. Give me grace to lay
My duty on your hand.

Cleo. Your Caesar's father oft,
When he hath mused of taking kingdoms in,
Bestow'd his lips on that unworthy place,
As it rain'd kisses.

Re-enter ANTONY *and* ENOBARBUS.

Ant. Favours, by Jove that thunders !
What art thou, fellow ?

Thyr. One that but performs
The bidding of the fullest, man, and worthiest
To have command obey'd.

Eno. [*Aside.*] You will be whipp'd.

Ant. Approach, there ! Ay, you kite ! Now, gods and devils !
Authority melts from me : of late, when I cried 'Ho !' 90
Like boys unto a muss, kings would start forth,
And cry 'Your will ?' Have you no ears ? I am
Antony yet.

Enter Attendants.

Take hence this Jack, and whip him.

Eno. [*Aside.*] 'T is better playing with a lion's whelp
Than with an old one dying.

Ant. Moon and stars !
Whip him. Were't twenty of the greatest tributaries
That do acknowledge Caesar, should I find them
So saucy with the hand of—she here, what's her name,
Since she was Cleopatra ? Whip him, fellows,
'Till, like a boy, you see him cringe his face 100
And whine aloud for mercy; take him hence.

Thyr. Mark Antony,—

Cleo. What is your name ?

Thyr My name is Thyreus.

Cleo. Most kind messenger, say this to great Caesar. I kiss his conquering hand by proxy. Tell him I am ready to lay my crown at his feet, and then to kneel before him in submission. Tell him also that I am waiting to hear from him, whose commands the world obeys, the doom he pronounces on Egypt.

Thyr. This is the best thing for you to do. In the event of a conflict between prudence and fortune, if the former is allowed to assert itself fully, no mischance will ever shake it. Allow me to pay homage to you by kissing your hand

Cleo. Your Caesar's father, when he had a mind to conquer kingdoms, kissed this unworthy hand of mine so repeatedly, as though a rain of kisses was falling on it

Re-enter ANTONY *and* ENOBARBUS.

Ant. By Jove that thunders, she is conferring favours ! Fellow, who are you ?

Thyr. I am the messenger of the worthiest and most powerful of men, whose commands deserve to be obeyed.

Eno (*Aside*) You will be whipped

Ant Come here ! Ah, you foul creature ! Now by gods and devils!—I am losing authority Till recently when I cried, "ho !", even kings would start forth like boys joining in a scramble, and cry aloud, "What is your will ?" Have you no ears ? I am still Antony

Enter Attendants

Take away this impudents rascal and whip him

Eno. (*Aside*) It is better to tease the cub of a lion than an old lion nearing his death

Ant. Moon and stars ! Whip him Even if he were equal to twenty rulers of Caesar's biggest tributary states, I would deal with him in this manner for insulting the hand of this woman here. What is the name of her who was once called Cleopatra ? Continue to whip him, fellows, till like a boy he begins to distort his face and cry aloud for mercy. Take him away.

Thyr. Mark Antony !

Ant. Tug him away: being whipp'd,
Bring him again; this Jack of Caesar's shall
Bear us an errand to him. [*Exeunt Attendants with Thyreus.*
You were half blasted ere I knew you: ha!
Have I my pillow left unpress'd in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abused
By one that looks on feeders?

Cleo. Good my lord,—

Ant. You have been a boggler ever: 110
But when we in our viciousness grow hard,
O misery on 't! the wise gods seel our eyes;
In our own filth drop our clear judgements; make us
Adore our errors; laugh at 's while we strut
To our confusion.

Cleo. O! is 't come to this?

Ant. I found you as a morsel cold upon
Dead Caesar's trencher; nay, you were a fragment
Of Cneius Pompey's; besides what hotter hours,
Unregister'd in vulgar fame, you have
Luxuriously pick'd out; for I am sure, 120
Though you can guess what temperance should be,
You know not what it is.

Cleo. Wherefore is this?

Ant. To let a fellow that will take rewards
And say 'God quit you!' be familiar with
My playfellow, your hand; this kingly seal
And plighter of high hearts. O! that I were
Upon the hill of Basan, to outroar
The horned herd; for I have savage cause;
And to proclaim it civilly were like 130
A halter'd neck, which does the hangman thank
For being yare about him.

Re-enter Attendants *with* THYREUS.

Is he whipp'd?

First Att. Sounhdly, my lord.

Ant. Cried he? and begg'd a' pardon?

First Att. He did ask favour.

Ant Drag him away. Bring him back here after he has been whipped. I shall send a message to Cæsar through this rascally messenger of his (*Exeunt Attendants with Thyreus*). Your reputation was already damaged when I knew you. Did I leave my wife in Rome and forbore the chance of begetting lawful children by the best of woman only to be shamefully treated by one who shows favour to menials ?

Cleo. Good my lord,—

Ant. You have ever been a blunderer. But we ourselves became hardened in our faults. O the misery of such a state ! The wise gods closed up our eyes, and made us neglect prudence and love our errors ; and now they laugh at us while we are marching proudly to our own ruin.

Cleo. Have things come to this pass ?

Ant. When I found you, you were like a cold morsel of foot on the plate of dead Cæsar ; nay, you were a fragment of food which Cneius Pompey had left over. The other instances of your sensuality, being unknown to the world, are not among those for which you have acquired notoriety. For, I am sure, though you can guess what chastity can be like, you do not know what exactly it is

Cleo. Why are you speaking to me in this way ?

Ant. To allow a mere beggar, who would accept any small gratuities for which he would thank the giver, to kiss your hand with which I used to play this hand which has received the seal and pledge of the love of monarchs ! O, I wish I were on the hill of Basan, so that I could roar more loudly than the oxen on it. For, I have a bitter reason for so doing and, if I gently give vent to my grievance, I would act like a criminal being led to his execution, who thanks the hangman for skillfully putting the halter round his neck.

Re-enter Attendants *with* THYREUS.

Has he been whipped ?

First Att. Soundly, my lord.

Ant. Did he cry and ask for pardon ?

First Att. He begged to be favoured with pardon

Ant. If that thy father live, let him repent
Thou wast not made his daughter; and be thou sorry
To follow Cæsar in his triumph, since
Thou hast been whipp'd for following him: henceforth
The white hand of a lady fever thee,
Shake thou to look on't. Get the back to Cæsar.
Tell him thy entertainment; look, thou say 140
He makes me angry with him; for he seems
Proud and disdainful, harping on what I am,
Not what he knew I was: he makes me angry;
And at this time most easy 't is to do 't,
When my good stars, that were my former guides,
Have empty left their orbs, and shot their fires
Into the abysm of hell. If he mislike
My speech and what is done, tell him he has
Hipparchus, my enfranched bondman, whom
He may at pleasure whip, or hang, or torture, 150
As he shall like, to quit me: urge it thou:
Hence! with thy stripes; be gone! [*Exit* Thyreus.

Cleo. Have you done yet?

Ant. Alack! our terrene moon
I now eclipsed; and it portends alone
The fall of Antony.

Cleo. I must stay his time.

Ant. To flatter Caesar would you mingle eyes
With one that ties his points?

Cleo. Not know me yet?

Ant. Cold-hearted toward me?

Cleo. Ah! dear, if I be so
From my cold heart let heaven engender hail,
And poison it in the source; and the first stone 160
Drop in my neck: as it determines, so
Dissolve my life. The next Cæsarion smite,
Till by degrees the memory of my womb,
Together with my brave Egyptians all,
By the discandying of this pelleted storm,
Lie graveless, till the flies and gnats of Nile
Have buried them for prey!

Ant. I am satisfied.
Cæsar sits down in Alexandria, where
I will oppose his fate. Our force by land
Hath nobly held; our sever'd navy too 170
Have knit again, and fleet, threatening most sea-like.
Where hast thou been, my heart? Dost thou hear, lady?
If from the field I shall return once more
To kiss these lips, I will appear in blood;
I and my sword will earn our chronicle:
There's hope in 't yet.

Ant. If your father is alive, let him repent that a daughter was not born to him instead of a son who has suffered this disgrace. You should be sorry for being a servant of the victorious Cæsar, for you have been whipped for obeying his command. Henceforth the white hand of a lady will give you the ague, and you will shudder to look at it. Go back to Cæsar, and tell him how you were welcomed here. Be sure to tell him that he has made me angry with him; for, it, appears to me that he has grown haughty and disdainful of others and, as such, is constantly harping on what I am, without thinking of what I was. At present it is the easiest thing for him to give me provocation, for my good stars, which used to guide me and my course of action, have left their orbits and gone to shine in hell. If he is displeased with my speech and the treatment meted out to you, tell him that he has with him Hipparchus, who was once my slave but whom I subsequently set free To be on a level with me he can deal with him in any manner he likes, whip him, hang him or torture him. Now go away with these marks on your body. [*Exit Thyreus*

Cleo. Have you finished ?

Ant. Alas, our earthly moon is now eclipsed, and her eclipse foretells only my ruin!

Cleo. I must wait till his anger subsides.

Ant To please Cæsar will you exchange loving looks with his servant ?

Cleo Do you not yet know me well enough ?

Ant. Are you not cold hearted towards me ?

Cleo. If I am so, let heaven produce hailstones from my cold heart, and poison them at the very source Let the first stone drop in my neck, and as it melts, let it end my life Let the next hailstone strike Cæsarion dead In this way, let all my children together with all my brave Egyptian subjects be stricken dead by the poisonous hailstones, and let their dead bodies lie unburied until they are eaten up by the insects of the Nile.

Ant. I am satisfied Cæsar has lain siege to Alexandria, where I shall fight against him to curb his good fortune. Our land force has given an admirable resistance to the enemy. Our ships, which had separated, have united once again to form a fleet strong enough to give a sea-fight to the enemy Where have you been, my

Cleo. That's my brave lord !

Ant. I will be treble-sinew'd, hearted, breathed,
And fight maliciously : for when mine hours
Where nice and lucky, men did ransom lives 180
Of me for jests ; but now I 'll set my teeth,
And send to darkness all that stop me. Come,
Let 's have one other gaudy night : call to me
All my sad captains ; fill our bowls once more ;
Let 's mock the midnight bell.

Cleo. It is my birth-day :
I had thought to have held it poor ; but since my lord
Is Antony again, I will be Cleopatra.

Ant. We will yet do well.

Cleo. Call all his noble captains to my lord. 189

Ant. Do so, we 'll speak to them ; and to-night I 'll force
The wine peep through their scars. Come on, my queen ;
There 's sap in 't yet. The next time I do fight
I 'll make death love me, for I will contend
Even with his pestilent scythe.

[*Exeunt* ANTONY, CLEOPATRA *and* Attendants.

Eno. Now he 'll outstare the lightning. To be furious
Is to be frighted out of fear , and in that mood
The dove will peck the estridge ; and I see still,
A diminution in our captain's brain
Restores his heart. When valour preys on reason,
It eats the sword it fights with. I will seek 200
Some way to leave him. [*Exit.*

ACT IV.

SCENE I. *Before Alexandria.* CAESAR'S *camp.*

Enter CAESAR, *reading a letter* ; AGRIPPA, *and* MECAENAS, *with his army* ;

Caes. He calls me boy, and chides, as he had power
To beat me out of Egypt ; my messenger
He hath whipp'd with rods ; dares me to personal combat,
Cæsar to Antony. Let the old ruffian know
I have many other ways to die ; meantime
Laugh at his challenge.

Mec. Cæsar must think,
When one so great beings to rage, he's hunted
Even to falling. Give him no breath, but now
Make boot of his distraction : never anger
Made good guard for itself.

Cleo. Bravely said, my lord.

Ant. I shall fight with treble strength and courage sparing us one. For, in the days of my prosperity, I was careless enough to spare the life of my enemies. But now I shall despatch to hell all those who will dare to oppose me in the battle Come, let us enjoy a night of revelry Send for my disheartened captains. Let us fill our cups once more, and keep up our revels without any regard for the flight of time.

Cleo. Today is my birthday, and I had thought to spend this day without any rejoicing But since my lord is Antony again, I, too will once again be Cleopatra.

Ant. We will yet do well

Cleo. Send for all the noble captains of my lord.

Ant. Do so; we want to speak to them. Tonight I will make them drink till the wine is visible through their scars Come on, my queen. There is life in us yet When I fight next time, I shall make death love me. For I shall hold a competition with death as to which of us two can reap the greater slaughter. [*Exeunt all but Enobarbus.*

Eno. Now he will exhibit excess of courage. To be furious is to be so frightened as to lose the sense of fear. In that mood even a dove will attack an ostrich. I find that as Antony's brain grows weaker, his courage comes back to him Valour overpowering reason destroys its trustiest weapon. I will find some way to leave him.

ACT IV

SCENE I *Before Alexandria Caesar's camp.*

Enter CAESAR, AGRIPPA, *and* MAECENAS, *with his Army*

CAESAR *reading a letter*

Ces. He calls me boy, and chides me, as if he has power to beat me out of Egypt He got my messenger whipped. He has challenged me to a combat with him. Cæsar to fight a combat with Antony! Let the old ruffian know that if I wish to die, I can find many ways of doing so without demeaning myself to a single combat with him. Hence, I only laugh at his threat and challenge.

Maec. Cæsar must consider that it is easy to overpower so great an enemy as Antony when he is seized with anger He should be allowed no respite to recover his strength. We should make use of the distracted state of mind in which he is at present Men seized with anger cannot take the precautions necessary for safety

Cleo. Let our best heads 10
Know that to-morrow the last of many battles
We mean to fight. Within our files there are,
Of those that served Mark Antony but late,
Enough to fetch him in. See it done;
And feast the army; we have store to do't,
And they have earn'd the waste. Poor Antony! [*Exeunt.*

SCENE II. *Alexandria. Cleopatra's palace.*
Enter ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, IRAS, ALEXAS, *and others.*

Ant. He will not fight with me, Domitius.

Eno. No.

Ant. Why should he not?

Eno. He thinks, being twenty times of better fortune,
He is twenty men to one.

Ant. To-morrow, soldier,
By sea and land I'll fight: or I will live,
Or bathe my dying honour in the blood
Shall make it live again. Woo't thou fight well?

Eno. I'll strike, and cry 'Take all.'

Ant. Well said; come on,
Call forth my household servants; let's to-night
Be bounteous at our meal.

Enter three or four Servitors.

Give me thy hand, 10
Thou hast been rightly honest; so hast thou;
Thou; and thou; and thou :you have served me well,
And kings have been your fellows.

Cleo. [*Aside to* ENO] What means this?

Eno. 'T is one of those odd tricks which sorrow shoots
Out of the mind.

Ant. And thou art honest too.
I wish I could be made so many men,
And all of you clapp'd up together in
An Antony, that I might do you service
So good as you have done.

Servitors. The gods forbid!

Ant. Well, my good fellows, wait on me to-night: 20
Scant not my cups, and make as much of me 20
As when mine empire was your fellow too,
And suffer'd my command.

Cleo. [*Aside to* ENO.] What does he mean?

Caes. Let our ablest generals know that tomorrow we mean to fight the last of our many battles. We have soldiers in our army who till recently fought under Mark Antony. We have enough soldiers to capture him. See that it is done. Give a feast to the whole army. We have enough provision for this purpose, and our soldiers well deserve the feast, I have ordered. Poor Antony !

[*Exeunt.*

SCENE II *Alexandria Cleopatra's palace.*

Enter ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, IRAS, ALEXAS, *with others.*

Ant Domitius, he does not want to fight a single combat with me.

Eno. No.

Ant. Why does he refuse to do so.

Eno. He is so immeasurably your superior in fortune that he considers it below his dignity to fight with you.

Ant. Soldier, I shall fight against Cæsar tomorrow both by land and by sea. Whether I live or die I shall bathe my honour in the enemy's blood, and shall thereby bring it back to life Will you fight well ?

Eno My war-cry will be, "Let the survivor take all ; victory or death.

Ant. Well said : come on Send for my domestic servants. Tonight we shall be lavish in our enjoyment of a feast.

Enter three or four Servitors.

Give me your hand. You have been very loyal to me, and so have you all been. You have served me well, and kings have shared your duties as servants.

Cleo. [*Aside to Eno.*] What does this mean ?

Eno. It is one of those caprices which sorrow produces from the mind.

Ant. And you too have been loyal. I wish I could divide myself into so many men and you could be joined together into a single Antony, so that I could serve you as loyally as you have served me.

All. The gods forbid !

Ant. Well, my good fellows, wait on me tonight. Give me plenty of wine, and show me the same respect as you did when I was the lord of an empire, and when you obeyed all my commands.

Cleo. [*Aside to Eno.*]. What does he mean ?

Eno. To make his followers weep.

Ant. Tend me to-night ;
May be it is the period of your duty :
Haply you shall not see me more ; or if,
A mangled shadow : perchance to-morrow
You 'll serve another master. I look on you
As one that takes his leave. Mine honest friends,
I turn you not away ; but, like a master 30
Married to your good service, stay till death :
Tend me to-night two hours, I ask no more,
And the gods yield you for 't !

Eno. What mean you, sir,
To give them this discomfort ? Look, they weep ;
And I, an ass, am onion-eyed : for shame,
Transform us not to women.

Ant. Ho, ho, ho !
Now the witch take me, if I meant it thus !
Grace grow where those drops fall ! My hearty friends,
You take me in too dolorous a sense,
For I spake to you for your comfort ; did desire you 40
To burn this night with torches. Know, my hearts,
I hope well of to-morrow ; and will lead you
Where rather I 'll expect victorious life
Than death and honour. Let's to supper, come.
And down consideration. [*Exeunt.*

SCENE III. *The same. Before the Palace.*

Enter two Soldiers *to their guard.*

First Sold. Brother, good night ; to-morrow is the day.

Sec. Sold. It will determine one way ; fare you well.
Heard you of nothing strange about the streets ?

First Sold. Nothing. What news ?
Sec. Sold. Belike 't is but a rumour. Good night to you.
Frist Sold. Well, sir, good night.

Enter two other Soldiers.

Sec. Sold. Soldiers, have careful watch.

Third Sold. And you. Good night,good night.
[*The first two place themselves at their posts.*
Fourth Sold. Here we : [*They take their posts.*
And if to-morrow
Our navy thrive, I have an absolute hope 10
Our landmen will stand up.

Third Sold. 'T is a brave army,
And full of purpose.

[*Music of the hautboys under the stage.*

Eno. [*Aside to Cleo.*] He wants to make his followers weep.

Ant. Wait on me tonight. It may possibly be the last service you will render to me. Perhaps you will not see me anymore ; or, if you see me at all, you will find me a corpse mangled with wounds Tomorrow you may possibly serve another master. I look on you as persons taking leave of me. My loyal friends. I am not turning you away, but in appreciation of your good services, I am retaining you till the end of my life. Wait on me to-night only for a couple of hours ; I ask no more. And my the gods reward you for doing me this last service !

Eno. Sir, why are you making them so sad ? Look, they are weeping, and I, an ass, have tears in my eyes. Do not make us weep like women.

Ant. Ho, ho, ho ! May I be blasted by the malignant powers of a witch, if I meant to make you weep ! May God's grace be bestowed on the spot where your tears fall ! My dear friends, you have made too sad an interpretation of my words My intention was to comfort your sorrowful hearts. I wanted you to illumine the night with torches, and to enjoy the dinner to your full My dear and courageous friends, I hope that events will take favourable turn for us tomorrow, and that I shall lead you not to honourable death, but to victorious life. Come, let us proceed to dinner forgetting all serious thoughts [*Exeunt*

SCENE III. *The same. Before the palace*

Enter two Soldiers *to their guard.*

First Sold. Brother, good night Tomorrow is the decisive day.

Sec. Sold. Tomorrow will bring final victory to either of the two parties. Have you heard of any strange incidents occuring in the streets ?

First Sold. Nothing. What news ?

Sec. Sold. Perhaps it was a rumour. Good night to you.

First Sold. Well, sir, good night

Enter two other Soldiers

Sec. Sold. Soldiers, keep watch carefully.

Third Sold. And you, too, should be careful Good night, good night.

[*They place themselves in every corner of the stage.*

Fourth Sold. We shall keep watch here If our navy is successful tomorrow, I am sure that our land force will score a victory.

Third Sold. It is an army of brave soldiers who are [illegible] determined.

[*Music of the hautboys*

Fourth Sold. Peace! what noise?

First Sold. List, list!

Sec. Sold. Hark!

First Sold. Music i' the air.

Third Sold. Under the earth.

Fourth Sold. It signs well, does it not?

Third Sold. No.

First Sold. Peace, I say!

What should this mean?

Sec. Sold. 'T is the god Hercules, whom Antony loved,
Now leaves him.

First Sold. Walk; let 's see if other watchmen
Do hear what we do.

[*They advance to another post.*

Sec. Sold. How now, masters!

Soldiers. How now!—
How now!—do you hear this?

First Sold. Ay; is 't not strange? 20

Third Sold. Do you hear, masters? do you hear?

First Sold. Follow the noise so far as we have quarter;
Let 's see how it will give off.

Soldiers. Content.—'T is strange.

[*Exeunt.*

SCENE IV. *The Same. A Room in the Palace.*

Enter ANTONY *and* CLEOPATRA; CHARMIAN, *and others attending.*

Ant. Eros! mine armour, Eros!

Cleo. Sleep a little.

Ant. No, my chuck. Eros, come; mine armour, Eros!

Enter EROS *with armour.*

Come, good fellow, put mine iron on:
If fortune be not ours to-day, it is
Because we brave her. Come.

Cleo. Nay, I'll help too.
What's this for?

Ant. Ah! let be, let be: thou art
The armourer of my heart: false, false; this, this.

Cleo. Sooth, la! I'll help: thus it must be.

Ant. Well, well;
We shall thrive now. Seest thou, my good fellow?
Go put on thy defences.

Eros. Briefly, sir. 10

Cleo. Is not this buckled well?

Fourth Sold. Be silent ! What is this noise ?
First Sold. Listen ! Listen ;
Sec. Sold. Listen !
First Sold. Music in the air.
Third Sold Under the earth.
Fourth Sold It is a good omen : is it not ?
Third Sold. No.

First Sold. Hold your peace, I say ! What can it possibly mean ?

Sec. Sold. It is god Hercules whom Antony loved and who is now forsaking him.

First Sold. Let us go and find out if the other soldiers on guard, to have heard this sound.

[*They advance to another post.*

Sec Sold. What is the matter master ?

All [*Speaking together*] What is the matter ? Do you hear this sound ?

First Sold Yes Is it not a strange sound ?

Third Sold Do you hear, masters ? do you hear ?

First Sold. Let us follow this noise to the farthest limit of our watch. Let us see how it will cease

All. Agreed. It is strange [*Exeunt.*

SCENE IV *The same A room in the palace*
Enter ANTONY *and* CLEOPATRA, CHARMIAN, *and others attending.*

Ant. Eros ! bring my armour !
Cleo. Sleep a little
Ant. No my chuck. Eros, quickly bring my armour !

Enter EROS *with armour*

Come, good fellow, help me to wear my armour of mail If fortune does not favour us today, it is because we defy her Come.

Cleo. No. I, too, will help you to wear the armour. What is his for ?

Ant. No, your job is not to help me wear the armour, but to steel my heart with courage. No, it is not rightly fastened.

Cleo. I shall help you assuredly It must be fastened thus

Ant. It is all right now. We will be successful now. Do you see, my good fellow, how well we are armed ? Now go and put on your armour.

Eros. Quickly, sir
Cleo. Is it not buckled well ?

Ant. Rarely, rarely:
He that unbuckles this, till we do please
To doff't for our repose, shall hear a storm.
Thou fumblest, Eros; and my queen's a squire
More tight at this than thou: dispatch. O love!
That thou could'st see my wars to-day, and knew'st
The royal occupation, thou should'st see
A workman in't

Enter an armed Soldier.

Good morrow to thee; welcome;
Thou look'st like him that knows a war-like charge:
To business that we love we rise betime, 20
And go to't with delight.

Sold. A thousand, sir,
Early though't be, have on their riveted trim,
And at the port expect you.

[*Shout. Trumpets flourish.*

Enter Captains *and* Soldiers.

Capt. The morn is fair. Good morrow, general.

All. Good morrow, general.

Ant. 'T is well blown, lads.
This morning, like the spirit of a youth
That means to be of note, begins betimes.
So, so; come, give me that: this way; well said.
Fare thee well, dame, whate'er becomes of me:
This is a soldier's kiss. [*Kisses her.* 30
Rebukeable.
And worthy shameful check it were, to stand
On more mechanic compliment; I 'll leave thee
Now, like a man of steel. You that will fight,
Follow me close; I 'll bring you to 't. Adieu.

[*Exeunt* ANTONY, EROS, Captains *and* Soldiers.

Char. Please you, retire to your chamber.

Cleo. Lead me.
He goes forth gallantly. That he and Cæsar might
Determine this great war in single fight!
Then Antony,—but now—Well, on. [*Exeunt.*

SCENE V. *Alexandria.* ANTONY'S *Camp.*

Trumpets sound. Enter ANTONY *and* EROS; *a* Soldier *meeting them.*

Sold. The gods make this a happy day to Antony!

Ant. Would thou and those thy scars had once prevail'd
To make me fight at land!

Sold. Hadst thou done so,
The kings that have revolted, and the soldier
That has this morning left thee, would have still
Follow'd thy heels.

Ant. It is rarely well buckled. He who attempts to unbuckle this may expect a rough handling, unless we ourselves choose to remove it for our rest. Eros, my queen is better adopt at helping to wear an armour than you. Make haste. O love, I wish you could watch me fight today's better and mark the noble way in which I shall occupy myself! You would find me not a trifler, but a fighter in earnest

Enter an armed Soldier.

I wish you good morning You are welcome. You look like one who is well skilled in making a brave attack on the enemy. We rise early to perform the work we love to execute, and we go to do it cheerfully

Sold. Though it is early yet, still a thousand soldiers, clad in full armour, are already waiting for you at the gate of the city.

[*Shout Trumpets flourish.*

Enter Captains *and* Soldiers.

Capt It is a pleasant morning. Good morning, general.

All. Good morning. Good morning, general.

Ant. The morning is in full blossom, lads This morning like the spirit of a youth, determined to find recognition, begins betimes Come, give me that It is worn in this way. Well done. Goodbye, lady, whatever happens to me [*Kisses her* This is a soldier's kiss. A more ceremonious farewell at this time will deserve shame and reproof I take leave of you now like a man of steel You, who wish to fight, follow me closely I will lead you to the battle. Farewell.

[*Exeunt Antony, Eros, Captains, and Soldiers*

Char. If it please you, you may go to your room

Cleo Conduct me to my room He has gone to the battlefield very bravely. How I wish that Antony and Caesar had brought this great war to a conclusion by means of a single combat! Then Antony,—but now—Well, go forward [*Exeunt.*

SCENE V *Alexandria Antony's camp*

Trumpets sound. Enter ANTONY *and* EROS : *a* Soldier *(meeting them.)*

Sold. May the gods grant good luck to Antony today!

Ant. I wish you and those scars on your body had prevailed on me to fight by land!

Sold Had you done so, then the kings who revolted against your and the soldier who deserted you this morning would still have been your loyal supporters

Ant. Who's gone this morning ?
Sold. Who !
One ever near thee : call for Enobarbus,
He shall not hear thee ; or from Caesar's camp
Say 'I am none of thine.'

Ant. What say'st thou ?

Sold Sir,
He is with Caesar.

Eros. Sir, his chests and treasure 10
He has not with him.

Ant. Is he gone ?
Sold. Most certain.

Ant. Go, Eros, send his treasure after ; do it ;
Detain no jot, I charge thee. Write to him,
I will subscribe, gentle adieus and greetings ;
Say that I wish he never find more cause
To change a master. O ! my fortunes have
Corrupted honest men. Dispatch. Enobarbus ! [*Exeunt.*

SCENE VI. *Alexandria.* CAESAR'S *Camp.*
Flourish. Enter CAESAR, AGRIPPA, *with* ENOBARBUS, *and others.*

Caes. Go forth, Agrippa, and begin the fight :
Our will is Antony be took alive ;
Make it so known.

Ant. Who is that soldier who deserted me this morning ?

Sold. Who ! One who was always near to you. If you call to Enobarbus, you will receive no reply from him, or you will receive from Cæsar's camp his reply that he no longer belongs to your party.

Ant. What are you saying ?

Sold. Sir, he has gone over to Cæsar.

Eros. Sir, he has left behind his chests and treasure.

Ant. Has he gone ?

Sold Certainly.

Ant. [illegible]
the smallest [illegible]
letter which [illegible]
I hope that he will not have cause to change another master Even my faithful followers have turned disloyal to me on account of the decline in my fortune Go quickly To think that Enobarbus should have deserted me !

SCENE IV *Alexandria Caesar's camp.*

Flourish. Enter CAESAR, AGRIPPA, *with* ENOBARBUS, *and others.*

Caes Go forth Agrippa, and begin the battle Our desire is that Antony should be captured alive Announce this will of ours to Army

Agr I shall do it, Cæsar [*Exit*

Caes. The time is near when peace will be established throughout the world. If we are victorious today, the world throughout its length and breadth will enjoy the blessings of peace

Enter a Messenger

Mess Antony has entered the battlefield.

Caes. Go and tell Agrippa that he should place at the front of our army those soldiers who have deserted him, so that his fury may be exhausted on his own men [*Exeunt all but Enobarbus*

Eno. Alexas turned a traitor to Antony. He went to Judae on the pretext on negotiating on Antony's affairs But there he persuaded King Herod to desert Antony and join Cæsar's party For the trouble he took in this matter Cæsar has got him hanged Canidus and the rest, who deserted Antony, have been taken into his service, but he does not repose confidence in them I have committed a mistake, for which I accuse myself so greatly that I can no longer be happy.

Enter a Soldier *of* CAESAR'S.

Sold. Enobarbus, Antony 20
Hath after thee sent all thy treasure, with
His bounty overplus: the messenger
Came on my guard; and at thy tent is now
Unloading of his mules.
Eno. I give it you.
Sold. Mock not, Enobarbus.
I tell you true: best you safed the bringer
Out of the host; I must attend mine office.
Or would have done 't myself. Your emperor
Continues still a Jove. [*Exit.*
Eno. I am alone the villain of the earth, 50
And feel I am so most. O Antony!
Thou mine of bounty, how wouldst thou have paid
My better service, when my turpitude
Thou dost so crown with gold. This blows my heart:
If swift thought break it not, a swifter mean
Shall outstrike thought; but thought will do 't, I feel.
I fight against thee! No: I will go seek
Some ditch wherein to die; the foul'st best fits
My latter part of life.] *Exit.*

SCENE VII. *Field of Battle between the Camps.*

Alarum. Drums and Trumpets. Enter AGRIPPA *and others,*

Agr. Retire, we have engaged ourselves too far.
Cæsar himself has work, and our oppression
Exceeds what we expected. [*Exeunt.*

Alarums. Enter ANTONY, *and* SCARUS *wounded.*

SCAR. O my brave emperor, this is fought indeed!
Had we done so at first, we had droven them home
With clouts about their heads.
Ant. Thou bleed'st apace.
Scar. I had a wound here that was like a T,
But now 't is made an H.
Ant. They do retire

Enter EROS.

Eros. They are beaten, sir; and our advantage serves
For a fair victory.
Scar. Let us score their backs, 10
And Snatch 'em up, as we take hares. behind:
'T is sport to maul a runner.
Ant. I will reward thee
Once for thy sprightly comfort, and ten-fold
For thy good valour. Come thee on,
Scar. I 'll halt after. [*Exeunt.*

Enter a Soldier *of* CAESAR'S.

Sold. Enobarbus, Antony has sent to you all your belongings together with his own gifts to you. His messenger came to the place where I was keeping guard. He is now unloading his mules at your tent.

Eno. I give all that to you.

Sold. Do not make fun of me, Enobarbus. What I am telling you is true. Please see that the messenger who has brought your belongings safely goes out of our encampment. I have to go about my own duties; otherwise I would have done this myself. Your emperor is still as great and noble as Jove himself. [*Exit.*

Eno. I am the greatest villain of the earth, and no one can feel it as bitterly as I do. O Antony, you are a mine of generosity. Since you have rewarded my base desertion with gold, I do not know how you would have rewarded me for my loyalty to you. My heart is full almost to bursting. If the keen pangs of sorrow do not break my heart I shall adopt means which will finish it more quickly. But I feel my sorrow is strong enough to kill me. I to fight against Antony! I shall go and find out some ditch wherein I may lie dead. The foulest ditch will be the most suitable place to end my life.

SCENE VII. *Field of battle between the camps.*

Alarum. Drums and Trumpets. Enter AGRIPPA *and others.*

Agr. Let us return, for we have ventured too far. Caesar, too, will now have to do all that he can to maintain his position. We never expected them to press us so vigorously. [*Exeunt.*

Alarums. Enter ANTONY, *and* SCARUS *wounded*

Scar. O my brave emperor, this is real fighting! Had we fought like this at the very beginning of this war, we would have sent them back to Rome with bandages round their heads.

Ant. You are bleeding profusely.

Scar. I received a wound here which was like T in shape but now it has taken the shape of an H.

Ant. They are leaving the battlefield now.

Enter Eros.

Eros. Sir, they have been beaten back, and the advantage we have gained over them gives us a fair victory.

Scar. Let us brand their backs and catch them by their necks, as dogs catch the hares. It is fun to beat and bruise the fugitives.

Ant. I shall reward you for the spirited encouragement you gave me, and ten times more for your valour. Let us go now.

Scar. I shall limp after you as best as I can. [*Exeunt.*

SCENE VIII. *Under the Walls of Alexandria.*

Alarum. Enter ANTONY, *in a march*; SCARUS, *with others.*

Ant. We have beat him to his camp; run one before
And let the queen know of our guests. To-morrow,
Before the sun shall see's, we 'll spill the blood
That has to-day escaped. I thank you all;
For doughty-handed are you, and have fought
Not as you served the cause, but as 't had been
Each man's like mine; you have shown all Hectors.
Enter the city, clip your wives, your friends,
Tell them your feats; whilst they with joyful tears
Wash the congealment from your wounds, and kiss 10
The honour'd gashes whole. Give me thy hand:

Enter CLEOPATRA, *attended.*

To this great fairy I'll commend thy acts,
Make her thanks bless thee. O thou day o' the world!
Chain mine arm'd neck; leap thou, attire and all,
Through proof of harness to my heart, and there
Ride on the pants triumphing.

Cleo. Lord of lords!
O infinite virtue! comest thou smiling from
The world's great snare uncaught?

Ant. Mine nightingale,
We have beat them to their beds. What, girl! though grey
Do something mingle with our younger brown, yet ha 'we 20
A brain that nourishes our nerves, and can
Get goal for goal of youth. Behold this man;
Commend unto his lips thy favouring hand:
Kiss it, my warrior: he hath fought to-day
As if a god, in hate of mankind, had
Destroy'd in such a shape.

Cleo. I'll give thee, friend,
An armour all of gold; it was a king's.

Ant He has deserved it, were it carbuncled
Like holy Phoebus' car. Give me thy hand:
Through Alexandria make a jolly march; 30
Bear our hack'd targets like the men that owe them:
Had our great palace the capacity
To camp this host, we all would sup together
And drink carouses to the next dap's fate,
Which promises royal peril. Trumpeters,
With brazen din blast you the city's ear,
Make mingle with our rattling tabourines,
That heaven and earth may strike their sounds together,
Applauding our approach. [*Exeunt.*

SCENE VIII. *Under the walls of Alexandria.*
Alarum. Enter ANTONY,, *in a march* ; SCARUS *with others.*

Ant. We have beaten Caesar back to his camp. Let one of you run to the queen and inform her of our exploits. Tomorrow before sunrise we will kill all those who ran away from the battlefield I think you all. For you all are brave fighters, and have fought not as hired servants, but as the supporters of a cause which is as much yours as mine. You have proved yourselves as brave as Hector. Enter the city, embrace your wives and friends, and narrate to them your exploits. [illegible] from your wo[illegible] signs of the hon[illegible] me your hand.

Enter CLEOPATRA, *attended*

I will praise you to this great fairy, and will make her bless you with her thanks. [*To Cleo*] O, you glory of the world, embrace me. Leap to my heart, dressed as you stand, through this armour of proof, and there ride on its throbs victoriously.

Cleo. Lord of lords ! O, you hero of infinite valour ! Do you return alive and unhurt from the war ?

Ant. My nightingale, we have beaten them back to their tents. Though grey hair is beginning to shine among the brown of our youth, yet our courage is backed by a brain that can make us win as many goals as younger men Behold this men Allow him to kiss your hand in token of your favour. Kiss her hand, my warrior. He fought so bravely today that it appeared that a god had assumed his shape to work destruction on mankind.

Cleo. Friend, I will give you an armour made of solid gold. It belonged to a king.

Ant. He deserves it even if it were set with carbuncles like the wheels of Phoebus's car. Give me your hand. March cheerfully through the streets of Alexandria bearing proudly our hacked targets. Had this great palace of ours been large enough to accommodate all our army, we would have supped together, and drunk toasts to our success in tomorrow's battle, in which we expect glorious hazard. Trumpeters, split the ears of the city with the sound of your brazen instruments Let the blast of the trumpets mix with the rattle of the drums, so that the sounds of the drums and the trumpets mingling with their echoes may applaud our victorious entry in the city.

[*Exeunt.*

SCENE IX. CAESAR'S *camp.*

Sentinels *at their post.*

First Sold. If we be not relieved within this hour,
We must return to the court of guard : the night
Is shiny, and they say we shall embattle
By the second hour i' the morn.

Sec. Sold. This last day was
A shrewd one to 's.

Enter ENOBARBUS.

Eno. O ! bear me witness, night,—

Third Sold. What man is this?

Sec. Sold. Stand close and list him.

Eno. Be witness to me, O thou blessed moon,
When men revolted shall upon record
Bear hateful memory, poor Enobarbus did
Before thy face repent !

First Sold. Enobarbus !

Third Sold. Peace !
Hark further.

Eno. O sovereign mistress of true melancholy,
The poisonous damp of night disponge upon me,
That life, a very rebel to my will,
May hang no longer on me ; throw my heart
Against the flint and hardness of my fault,
Which, being dried with grief, will break to powder,
And finish all foul thoughts. O Antony !
Nobler than my revolt is infamous,
Forgive me in thine own particular ; 20
But let the world rank me in register
A master-leaver and a fugitive.
O Antony ! O Antony ! [*Dies.*

Sec. Sold. Let's speak
To him.

First Sold. Let's hear him, for the things he speaks
My concern Caesar.

Third Sold. Let's do so. But he sleeps.

First Sold. Swoons rather; for so bad a prayer as his
Was never yet for sleep,

Sec. Sold. Go we to him.

Third Sold. Awake sir, awake ; speak to us.

Sec. Sold. Hear you, sir ?

First Sold. The hand of death hath raught him.

[*Drums afar off* .]

Hark ! the drums

SCENE IX. *Caesar's camp.*
Sentinels *at their post.*

First Sold. If we are not relieved within this hour, we will return to 'he guard room. The night is bright, and they say that we will have to be ready for the battle by two o'clock in the morning

Sec. Sold. Many of our soldiers were killed in yesterday's battle.

Enter ENOBARBUS.

Eno. O night, bear witness to me!

Third Sold. Who is this man?

Sec. Sold Let us keep where we shall not be seen, and hear what he says.

Eno. O your blessed moon, bear witness to me. When traitors are remembered with scorn, bear witness that wretched Enobarubs confessed to you repentance for his treachery.

First Sold. Enobarbus!

Third Sold. Hold your peace. Listen what else he says.

Eno. O moon, the creator of deepest melancholy, drop on me the poisonous dew of the night, so that life, which exists my body against my will may leave me. Dash my heart against my fault which is as hard as flint. That heart, being dried up with grief, will break to pieces, and will thus put an end to an evil thoughts. O Antony, who are infinitely superior to me, a mean traitor, forgive the wrong I have done to you. But, let the world for ever remember me as the greatest deserter and fugitive. O Antony! O Antony! [*Dies.*

Sec. Sold. Let us speak to him.

First Sold. Let us hear what he says, for he may be saying something concerning Caesar.

Third Sold. Let us do so. But he is sleeping.

First Sold He is in a fainting fit; for so bad a prayer, as his, cannot be followed by sleep.

Sec. Bold. Let us go to him

Third Sold. Awake, sir, awake; speak to us.

Sec. Sold. Can you hear, sir?

First Sold. The hand of death has reached him.

[*Drums afar off.*

Demurely wake the sleepers. Let us bear him 31
To the court of guard ; he is of note : our hour
Is fully out.

Third Sold. Come on then ;
He may recover yet. [*Exeunt with the body.*

SCENE X. *Between the two Camps.*
Enter ANTONY *and* SCARUS, *with their Army.*

Ant. Their preparation is to-day by sea ;
We please them not by land.

Scar. For both, my lord.

Ant. I would they 'd fight i' the fire or i' the air ;
We'd fight there too. But this it is ; our foot
Upon the hills adjoining to the city
Shall stay with us ; order for sea is given,
They have put forth the haven,
Where their appointment we may best discover
And look on their endeavour [*Exeunt.*

Enter CAESAR *and his Army.*

Caes. But being chaged, we will be still by land,
Which, as I take't, we shall ; for his best force
Is forth to man his galleys. To the vales.
And hold our best advantage ! [*Exeunt.*

Enter ANTONY *and* SCARUS.

Ant. Yet they are not joined. Where yond pine does stand
I shall discover all ; I'll bring thee word
Straight how 't is like to go. [*Exit.*

Scar. Swallows have built
In Cleopatra's sails their nests ; the augurers
Say they know not, they cannot tell ; look grimly,
And dare not speak their knowledge. Antony
Is valiant, and dejected ; and by starts,
His fretted fortunes give him hope and fear
Of what he has and has not.

[*Alarum afar off, as at a sea-fight.*

Listen, the drums are rousing soldiers from sleep. Let us carry him to the court room. He is an important person. The period of our watch has expired.

Third Sold. Come on, then. He may be living, and may regain consciousness. [*Exeunt with the body*

SCENE X. *Between the two camps.*

Enter ANTONY *and* SCARUS, *with their Army.*

Ant. They are making preparations for a battle on the sea. They do not want to fight us by land.

Scar. They are preparing to fight us both by land and by sea.

Ant. I wish they could prepare to fight us in the fire or in the air; we are prepared to fight against them there also. Our plan is like this. Our infantry will remain with us on the hill adjoining the city. I have given orders to prepare to engage the enemy by sea. My ships have already sailed out of the harbour. Let us go to a forward position from where we may watch their preparation, and their attack on our navy. [*Exeunt.*

Enter CAESAR *and his Army*

Caesar Unless we are attacked we will not fight by land. I suppose, we shall be allowed to do so, for, the best part of his army has been sent to man his ships Let us march forward to the valleys, and there occupy the positions most advantageous to us. [*Exeunt.*

Enter ANTONY *and* SCARUS

Ant. Our flete has not yet been engaged. I shall go to the spot wherestands that pine, and from there I shall be able to see the whole thing myself I shall return immediately and tell you how matters are like to fare. [*Exit*

Scar. Swallows have built nests in Cleopatra's sails. The soothsayers refuse to predict future. They look gloomy and dare not speak out what they know Antony is at one moment filled with courage, and with dejection at the next. His uncertain fortune gives him alternately hope of retaining what he has and fear of disaster befalling him. [*Alarum afar off, as at a sea fight.*

Re-enter ANTONY.

Ant. All is lost!
This foul Egyptian hath betrayed me; 10
My fleet hath yielded to the foe, and yonder
They cast their caps up and carouse together
Like friends long lost. Triple-turn'd whore! 't is thou
Hast sold me to this novice, and my heart
Makes only wars on thee. Bid them all fly;
For when I am revenged upon my charm,
I have done all. Bid them all fly; be gone. [*Exit* Scarus.
O sun! thy uprise shall I see no more;
Fortune and Antony part here; even here
Do we shake hands. All come to this? The hearts 20
That spaniel'd me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
On blossoming Caesar; and this pine is bark'd,
That overtopp'd them all. Betray'd I am.
O this false soul of Egypt! this grave charm,
Whose eye beck'd forth my wars, and call'd them home,
Whose bosom was my crownet, my chief end,
Like a right gipsy, hath, at fast and loose,
Beguiled me to the very heart of loss.
What, Eros! Eros!

Enter CLEOPATRA

Ah! thou spell. Avaunt! 30

Cleo. Why is my lord enraged against his love?

Ant. Vanish, or I shall give thee thy deserving,
And blemish Caesar's triumph. Let him take thee,
And hoist thee up to the shouting plebeians;
Follow his chariot, like the greatest spot
Of all thy sex; most monster-like; be shown
For poor'st diminutives for doits; and let
Patient Octavia plough thy visage up
With her prepared nails [*Exit Cleopatra.*
'T is well thou'rt gone,
If it be well to live; but better 't were 40
Thou fell'st into my fury, for one death
Might have prevented many. Eros, ho!
The shirt of Nessus is upon me; teach me.
Alcides, thou mine ancestor, thy rage;
Let me lodge Lichas on the horns o' the moon;
And with those hands, that grasp'd the heaviest club,
Subdue my worthiest self. The witch shall die:
To the young Roman boy she hath sold me, and I fall
Under this plot; she dies for't. Eros, ho! [*Exit.*

Re-enter ANTONY

Ant. All hope of victory is lost, for the wicked queen, Cleopatra, has betrayed me. My fleet has surrendered to the enemy. My sailors are throwing up their caps, and are drinking with the enemies, as if they are friends whom they have met after a long time. It is the strumpet, who has been carrying on with several generals, who has sold me to the boy Caesar and now my heart makes war on her alone. Tell them all to run away. For now I have only to avenge myself on the woman who bewitched me; after that all my work on his earth will finish. Tell them all to run away. Begone (*Exit Scarus*). O sun, I shall no more see you rise. I shake hands with my fortune and part from her now. Have things come to this pass? My loving followers, whom I have all they wanted, are now melting away from me, and are going to flatter Caesar who is at the height of his prosperity I, who like a pine tree overtopped them all, am now stripped bare. I have been betrayed. This deceitful queen of Egypt, this piece of witchcraft, a single glance of whose eye had the power to send me forth to war or recall me home, whose love was my highest glory and the chief end of my life has like a true gipsy: deceived me to my utter ruin.

Enter CLEOPATRA

Ah, you charmer, go away

Cleo. Why is my lord angry with one, he loves?

Ant. Go away, or I shall give you what you deserve, and also deprive Caesar of the honour of carrying you triumphantly to Rome Let him take you to Rome and to present you there as a spactacle to the people. Follow his chariot like the most disgraceful of all the women. Let you be shown at Rome like a strange monster for a few farthings. And, above all, let long-suffering Octavia tear your face with nails she has suffered to grow for this purpose. (*Exit Cleopatra*). It is good that you have gone, for otherwise I would have killed you. But it would have been better for you to die by my fury than to suffer death many times O, Eros! I am experiencing the same pain as Hercules did when he wore the shirt dipped in the blood of the Centaur, Nessus O my ancestor, Hercules, teach me to fly into your rage and to throw Lichas up to the height of the moon. With hand like those that weilded the heaviest club let me destroy myself, your right noble descendent. I will kill this witch. Cleopatra. She has sold me to the young Roman boy, Caesar, and a fall a victim to their plot. She will die for this treachery Eros, ho!

(*Exit*

SCENE XI. *Alexandria. A Room in the palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* MARDIAN.

Cleo. Help me, my women! O! he is more mad
Than Telamon for his shield; the boar of Thessaly
Was never so emboss'd.

Char. To the monument!
There lock yourself, and send him word you are dead.
The soul and body rive not more in parting
Than greatness going off.

Cleo. To the monument?
Mardian, go tell him I have slain myself;
Say that the last I spoke was 'Antony,'
And word it, prithee, piteously. Hence
Mardian, and bring me how he takes my death.
To the monument!

[*Exeunt.*

SCENE XII. *The same. Another room.*

Enter ANTONY *and* EROS.

Ant. Eros, thou yet behold'st me?

Eros. Ay, noble lord.

Ant. Sometime we see a cloud that 's dragonish:
A vapour sometime like a beer or lion,
A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory
With trees upon 't, that nod unto the world
And mock our eyes with air: thou hast seen these signs;
They are black vesper's pageants.

Eros. Ay, my lord.

Ant. That which is now a horse, even with a thought
The rack dislimns, and makes it indistinct, 10
As water is in water.

Eros. It does, my lord.

Ant. My good knave Eros, now thy captain is
Even such a body: here I am Antony;
Yet cannot hold this visible shape, my knave
I made these wars for Egypt; and the queen,
Whose heart I thought I had, for she had mine,
Which whilst it was mine had annex'd unto 't
A million more, now lost; she, Eros, has
Pack'd cards with Caesar, and false-play'd my glory
Unto an enemy's triumph. 20
Nay, weep not, gentle Eros; there is left us
Ourselves to end ourselves.

SCENE XI. *Alexandria. Cleopatra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, *and* MARDIAN.

Cleo. Help me, my women. He is more angry that Ajax was for the shield of Achilles. Even the boar of Thessaly was not so furious as he is.

Char. Go to the monument, lock yourself up, and send him word that you are dead. The separation of the soul from the body is not so terrible as is the departure of greatness from one who has long enjoyed it.

Cleo. Let us go to the monument. Mardian, go to Antony and tell him that I have killed myself. Say that the last word I spoke was, "Antony". And I pray you to give him a pathetic description of my death. Go and return soon, and tell me how he reacts to the news of my death.

SCENE XII. *The same. Another room.*

Enter ANTONY *and* EROS.

Ant. Eros, are you sure that the man whom you behold is still Antony?

Eros. Yes, noble lord.

Ant. Sometimes we see a cloud shaped like a dragon. Then the view changes, and several other illusions rise before my eyes. I see a bear, or a lion or a towered citadel, or a pendent rock, or a mountain with two peaks, or a blue promontory overgrown with trees, which bend as the wind blows. In this way my eyes are deceived by illusion. You might have seen these insubstantial pageants, which appear as the darkness of the evening spreads.

Eros. Yes, my lord.

Ant. That which is now a horse is instantaneously blotted out by the floating vapour, so that it is hardly to be distinguished from the different particles of water in its mass.

Eros. It does, my lord.

Ant. My good boy Eros, your captain is such a mass of vapours. Though I am Antony now, I cannot continue to be in this shape. I made these wars for the queen of Egypt, to whom I had given my heart, and who, I though, had given her's to me in return Before I had lost my heart to Cleopatra, I had a million hearts, now lost, annexed to me by strong ties of love. That queen, Eros, entered into a plot with Caesar, and treacherously brought about my downfall and my enemy's victory. Do not weep, gentle Eros. It is still within our power to end our lives.

Enter MARDIAN.

O ! thy vile lady ;

She has robb'd me of my sword.

Mar. No, Antony ;

My mistress loved thee, and her fortunes mingled
With thine entirely.

Ant. Hence, saucy eunuch ; peace !
She hath betray'd me and shall die the death.

Mar. Death of one person can be paid but once,
And that she has discharged. What thou wouldst do
Is done unto thy hand ; the last she spake
Was 'Antony ! most noble Antony !' 30
Then in the midst a tearing groan did break
The name of Antony ; it was divided
Between her heart and lips. She render'd life,
Thy name so buried in her.

Ant. Dead, then ?

Mar. Dead.

Ant. Unarm, Eros ; the long day's task is done,
And we must sleep. [*To* MAR.] That thou depart'st hence safe,
Does pay thy labour richly ; go. [*Exit* MARDIAN.

Off, pluck off :

The seven-fold shield of Ajax cannot keep
The battery from my heart. O ! cleave, my sides ;
Heart, once be stronger than thy continent, 40
Crack thy frail case ! Apace, Eros, apace.
No more a soldier ; bruised pieces, go ;
You have been nobly borne. From me awhile. [*Exit Eros.*
I will o'ertake thee, Cleopatra, and
Weep for my pardon. So it must be, for now
All length is torture ; since the torch is out,
Lie down, and stray no further. Now all labour
Mars what it does ; yea, very force entangles
Itself with strength ; seal then, and all is done,
Eros !—I come, my queen. Eros !—Stay for me ; 50
Where souls do couch on flowers, we'll hand in hand,
And with our sprightly port make the ghosts gaze ;
Dido and her Aeneas shall want troops,
And all the haunt be ours. Come, Eros ! Eros !

Re-enter EROS.

Eros. What would my lord ?

Enter MARDIAN.

O your vile queen treacherously robbed me of my striking power.

Mar. No Antony. My mistress loved you, and her fortunes were completely united with your own.

Ant. Go away, you saucy eunuch Hold your peace! She has betrayed me, and shall die the death she deserves as a traitor.

Mar. A person can pay only once the debt he owes to death, and that debt she has already paid. What you wanted to do has already been done according to your desire. The last words she spoke were, "Antony! most noble Antony!" Then a groan which rent her breast prevented her from uttering your name. She could pronounce only half of it, the other half getting no further than her heart. She died with your name thus buried in her heart.

Ant. Is she dead?

Mar. Dead.

Ant. Eros, let us now unarm ourselves Our life's work is finished, and we must now rest in sleep. [*To Mar.*] That you are returning safe from here is reward enough for your labour. Go [*Exit Mardian*]. Remove my armour. Even the seven-fold shield of Ajax cannot resist the violent throbbing of my heart. Break to pieces, my breast. O heart, prove stronger than the breast which contains you and break it. Quickly remove my armour, Eros. I have done with fighting. Good bye, broken armour; you have been worn by a brave soldier. Leave me alone for a while [*Exit Eros*] Cleopatra, I shall overtake you on your journey to the other world, and with tears ask your pardon I must end my life now, for its prolongation is only torture to me. Since the torch which illumined my path in life has been extinguished, let me lie down and not wander about in darkness. Now labour only frustrates its end, and strong efforts are baffled by their very strength. Let me, therefore, bring all efforts to an end. Eros!—I am coming, my queen.—Eros! Wait for me. We will walk hand in hand about the Elysian fields where souls lie on banks of flowers. With our sprightly bearing we will make the ghosts look at us in wonder and admiration Dido and Aeneas will not be followed by troops of admiring spirits, and all the spirits of the underworld will flock about us Come, Eros, Eros!

Re-enter EROS.

Eros. What do you want, my lord?

Ant. Since Cleopatra died,
I have liv'd in such dishonour, that the gods
Detest my baseness. I, that with my sword
Quarter'd the world, and o'er green Neptune's back
With ships made cities, condemn myself to lack
The courage of a woman ; less noble mind 60
Than she which by her death our Caesar tells
'I am conqueror of myself.' Thou art sworn, Eros,
That when the exigent should come, which now
Is come indeed, when I should see behind me
The inevitable prosecution of
Disgrace and horror, that on my command,
Thou then wouldst kill me : do 't ; the time is come.
Thou strikest not me, 't is Caesar thou defeat'st.
Put colour in thy cheek.

Eros. The gods withhold me !
Shall I do that which all the Parthian darts, 70
Though enemy, lost aim and could not ?

Ant. Eros,
Wouldst thou be window'd in great Rome, and see
Thy master thus with pleach'd arms, bending down
His corrigible neck, his face subdued
To penetrative shame, whilst the wheel'd seat
Of fortunate Caesar, drawn before him, branded
His baseness that ensued ?

Eros. I would not see 't.
Ant. Come then ; for with a wound I must be cured.
Draw that thy honest sword, which thou hast worn
Most useful for thy country.

Eros. O, sir ! pardon me. 30
Ant. When I did make thee free, sworest thou not then
To do this when I bade thee ? Do it at once,
Or thy precedent services are all
But accidents unpurposed. Draw, and come.

Eros. Turn from me then that noble countenance,
Wherein the worship of the whole world lies.

Ant. Lo thee ! [*Turning from him.*
Eros. My sword is drawn.
Ant. Then let it do at once
The thing why thou hast drawn it.

Eros. My dear master,
My captain, and my emperor, let me say, 90
Before I strike this bloody stroke, farewell.

Ant. 'T is said, man ; and farewell.

Eros. Farewell, great chief. Shall I strike now ?

Ant. Now, Eros.

Ant. Since the death of Cleopatra I have lived in such dishonour that the gods have begun to detest my baseness. I, who with my swords portioned the world as I liked and sent large ships over the seas now lack even as much courage as a woman possesses I have a mind less noble than that of Cleopatra, who by her death has told Caesar that she alone is the conqueror of herself. Eros, you have given me a solemn pledge that at such a time as the present one when I cannot avoid a disgraceful, and consequently, horrid death, you will on getting an order from me, kill me. Fulfil your promise now, for the time has come You will not strike me dead; you will disappoint Caesar. Nerve yourself to do the deed.

Eros. The gods keep me from doing such a deed! Shall I do that which even the arrows of the Parthians, who were our enemies, could not do?

Ant. Eros, do you wish to see your master's shame and humiliation seated at a window in great Rome? Do you wish to see me follow the chariot of lucky Caesar with my head bent down in submission, and my face revealing the deep-seated shame of my soul? Will you like to witness the disgrace of that moment which will brand me as with hot iron?

Eros I do not want to see that.

Ant. Then come, and cure me by inflicting a wound on my body. Draw your honest sword *which you have worn for the greatest* benefit of your country.

Eros. O, sir, excuse me.

Ant. When I made you free did you not swear it then that, that you would do this deed when I ordered you to do it? Do it at once? *Otherwise all the services you rendered me in the past will be* regarded by me as accidental and not intentional. Draw your sword and do what I say.

Eros Then turn from me your noble countenance which contains all that deserves to be reverenced in the world

Ant. See, I am ready. *[Turning from him].*

Eros My I sword is drawn.

Ant. Then let it do at once the deed for which you have drawn it.

Eros My captain and my emperor, let me bid you good bye *before giving you a fatal stroke with my sword*

Ant It has already been done man Good-bye!

Eros Farewell, great chief Shall I strike you now with my sword?

Ant. Yes Eros; do it immediately

Eros. Why, there then; thus I do escape the sorrow
Of Antony's death. [*Kills himself.*

Ant. Thrice-nobler than myself!
Thou teachest me, O valiant Eros, what
I should, and thou couldst not. My queen and Eros
Have by their brave instruction got upon me
A nobleness in record; but I will be
A bridegroom in my death, and run into 't 100
As to a lover's bed. Come then; and, Eros,
Thy master dies thy scholar: to do thus
[*Falls on his sword.*
I learn'd of thee. How! not dead? not dead?
The guard, ho! O! dispatch me.

Enter DERCETAS *and* Guard.

First Guard. What's the noise?

Ant. I have done my work ill, friends: O! make an end
Of what I have begun.

Sec. Guard. The star is fallen.

First Guard. And time is at his period.

All. Alas! and woe.

Ant. Let him that loves me strike me dead.

First Guard. Not I.

Sec. Guard. Nor I.

Third Guard. Nor any one. [*Exeunt* Guard. 110

Der. Thy death and fortunes bid thy followers fly.
This sword but shown to Caesar, with this tidings,
Shall enter me with him.

Eentr DIOMEDES.

Dio. Where's Antony?

Der. There,Diomed,there.

Dio. Lives he?
Wilt thou not answer, man? [*Exit* DERCETAS.

Ant. Art thou there, Diomed? Draw thy sword, and give me
Sufficing strokes for death.

Dio. Most absolute lord,
My mistress Cleopatra sent me to thee.

Ant. When did she send thee?

Dio. Now, my lord.

Ant. Where is she?

Eros. Why, thus I do it now, and save myself from the grief of seeing Antony dead. [*Kills himself*].

Ant. You are far nobler than I. O valiant Eros, by killing yourself you have taught me to do that myself which you could not do. My queen and Eros by setting before me the examples of their bravery have won a higher place, than I shall, in the record of noble deeds. But I shall go to meet death as cheerfully as the bridegroom goes to meet his bride. Come, then, Eros, your master is your pupil in the moment of his death. To do thus (*falling on his sword*) I have learnt from you. How is it, I have not yet died ? Come here guard, and quickly put an end to my life.

Enter DERCETAS *and* Guard.

First Guard. What is this noise ?

Ant. Friends, I have badly done my work. O, complete the work which I began.

Sec. Guard The star has set

First Guard And things have come to an end.

All. Alas ! Woe is us

Ant. He who loves me should strike me dead.

First Guard. I cannot do this.

Sec Guard Nor can I.

Third Guard. Nor can any one of us.

Der. Your followers have deserted you, since your life and fortune both have ended. If I show this sword to Caesar and tell him what has happened I shall surely with his favour.

Enter DIOMEDES

Dio. Where is Antony ?

Der He is there Diomed

Dio Is he alive ? Why do your not answer my question, man ? [*Exit Dercetas.*

Ant Are you there Diomed ? Draw your sword and give me as many strokes with it as are enough to kill me.

Dio. Most absolute lord, my mistress Cleopatra has sent me to you.

Ant. When did she send you ?

Dio. Just now, my lord.

Ant. Where is she ?

Dio. Lock'd in her monument. She had a prophesying fear
Of what hath come to pass; for when she saw, 121
Which never shall be found, you did suspect
She had disposed with Caesar, and that your rage
Would not be purged, she sent you word she was dead;
But, fearing since how it might work, hath sent
Me to proclaim the truth; and I am come,
I dread, too late.

Ant. To late, good Diomed. Call my guard, I prithee.

Dio. What, ho! the emperor's guard! The guard, what, ho!
Come; your lord calls! 130

Enter four or five of the Guard *of* ANTONY.

Ant. Bear me, good friends, where Cleopatra bides;
'T is the last service that I shall command you.

First Guard. Woe, woe are we, sir, you may not live to wear
All your true followers out.

All. Most heavy day!

Ant. Nay, good my fellows, do not please sharp fate
To grace it with your sorrows; bid that welcome
Which comes to punish us, and we punish it
Seeming to bear it lightly. Take me up;
I have led you oft; carry me now, good friends,
And have my thanks for all. [*Exeunt, bearing* ANTONY. 140

SCENE XIII. *The same. A Monument.*

Enter CLEOPATRA, *and her* Maids *aloft, with* CHARMIAN *and* IRAS.

Cleo. O Charmian! I will never go from hence.

Char. Be comforted, dear madam.

Cleo. No, I will not.
All strange and terrible events are welcome,
But comforts we despise; our size of sorrow,
Proportion'd to our cause, must be as great
As that which makes it.

Enter, below, DIOMEDES.

How now! is he dead?

Dio. His death's upon him, but not dead.
Look out o' the other side your monument;
His guard have brought him thither.

Enter, below ANTONY, *borne by the* Guard.

Cleo. O sun!
Burn the great sphere thou movest in; darkling stand 10
The varying shore o' the world. O Antony!
Antony, Antony. Help! Charmian, help, Iras, help;
Help, friends below! let 's draw him hither.

Dio. She has locked herself up in her monument. She had a prophetic fear that you would commit suicide. For when she saw that you suspected her of being in league with Cæsar (a suspicion absolutely baseless), and that your anger would not be assuaged in any way, she sent you word that she was dead. But fearing lest her trick should have a dreadful consequence, she has sent me to tell you the truth. But, I am afraid, I have come too late.

Ant. Good Diomed, you have come too late. I pray you call my guard.

Dio. What, ho, the emperor's guard! The guard, what, ho! Come, your lords wants you.

[*Enter four or five of the Guard of Antony.*

Ant. Good friends, carry me to the place where Cleopatra is. This is the last service I am asking you to render me.

First Guard. We are much aggrieved, sir, that you will not survive all your followers.

All. The saddest of all the days.

Ant. No, my good follows, do not gratify our fate by the expression of your grief. If we welcome that which comes with the intention of inflicting pain and grief on us, we [illegible] by treating it contemptuously. Lift me up. I have been your leader in so many engagements, and now it is your turn friends to carry me away from here and to receive my thanks for all the services you have rendered me.

[*Exeunt, bearing Antony.*

SCENE XIII. *The same. A monument.*

Enter CLEOPATRA *and her maids aloft, with* CHARMIAN *and* IRAS

Cleo. O Charmian, I will never go out of this monument.

Char. Have patience, dear madam.

Cleo. No, I will not. All strange and terrible events are welcome to us, but we despise comfort. My sorrow, when compared to its cause, must appear as great as the cause which has created it.

Ant. Peace !
Not Caesar's valour hath o'erthrown Antony,
But Antony 's hath triumph'd on itself.

Cleo. So it should be, that none but Antony
Should conquer Antony ; but woe 't is so !

Ant. I am dying, Egypt, dying ; only
I here importune death awhile, until
Of many thousand kisses the poor last
I lay upon thy lips. 20

Cleo. I dare not, dear,—
Dear my lord, pardon,—I dare not,
Lest I be taken : not the imperious show
Of the full-fortuned Caesar ever shall
Be brooch'd with me ; if knife, drugs, serpents, have
Edge, sting, or operation, I am safe :
Your wife Octavia, with her modest eyes
And still conclusion, shall acquire no honour
Demuring upon me. But come, come, Antony,—
Help me, my women,—we must draw thee up. 30
Assist, good friends.

Ant. O ! quick, or I am gone.

Cleo. Here 's sport indeed ! How heavy weighs my lord !
Our strength is all gone into heaviness,
That makes the weight. Had I great Juno's power,
The strong-wing'd Mercury should fetch thee up,
And set thee by Jove's side. Yet come a little,
Wishers were ever fools. O ! come, come, come :

[*They have* ANTONY *aloft to* CLEOPATRA.

And welcome, welcome ! die where thou hast lived ;
Quicken with kissing ; had my lips that power,
Thus would I wear them out.

All. A heavy sight !

Ant. I am dying, Egypt, dying :
Give me some wine, and let me speak a little.

Cleo. No, let me speak ; and let me rail so high,
That the false housewife Fortune break her wheel,
Provoked by my offence.

Ant. One word, sweet queen.
Of Caesar seek your honour with your safety. O !

Cleo. They do not go together.

Ant. Gentle, hear me :
None about Caesar trust but Proculeius.

Cleo. My resolution and my hands I 'll trust ;
None about Caesar. 50

Ant. Do not give such violent expression to your grief. Antony is not overthrown by Caesar's valour; but he has conquered himself.

Cleo. It should have been so, and none but Antony should have conquered Antony. Still, what has occured is a matter of grief.

Ant. Cleopatra, I am dying. But I request death to stop for a while, so that I may lay on your lips my last poor kisses.

Cleo. Pardon me, my dear lord. I dare not come down for fear of being captured. Victorious Caesar's triumphal entry in Rome will not be adorned by my presence in his train. I shall be saved that humiliation, for knife, drugs and serpents with their edge, operation and sting will be there to help me. Your wife Octavia, with her modest eyes and quiet determination, will not have the satisfaction of disdainfully looking on me. But, come up Antony. Help me, my women; we must draw him up Help me, good friends.

Ant. Be quick, or I shall die.

Cleo. Here's sport indeed! How heavy weighs my lord! Our strength has been sapped by sorrow, and so this weight appears to be too heavy for us to pull up. Had I the power of great Juno, I would have made the strong-winged Mercury fetch you up and place you by the side of Jupiter. Yet come up a little Mere wishing without any effort is folly. O, come, come, come

[*They have Antony aloft to Cleopatra*

Welcome, welcome! Die in my embrace where you ever found that meant life to you. Find life in our kisses. Had my lips the power of giving you life, I would have worn them out by kissing you.

All. A woeful sight!

Ant. I am dying Cleopatra. Give me some wine so that I may be able to speak a little.

Cleo. No, let me speak instead of you. Let me rail at that treacherous hussy, Fortune, in such violent terms that provoked by my insulting language she may break her wheel.

Ant. One word, sweet queen. Make terms with Caesar from him alone you can get honour and safety. O!

Cleo. Honour and safety do not go together.

Ant. Hear me, gentle queen. Among Caesar's followers trust only Proculeius.

Cleo. I shall not trust any of the followers of Caesar; I shall trust only my hands and my resolution.

Ant. The miserable change now at my end
Lament nor sorrow at; put please your thoughts
In feeding them with those my former fortunes
Wherein I lived, the greatest prince o' the world,
The noblest; and do now not basely die.
Not cowardly put off my helmet to
My countryman; a Roman by a Roman
Valiantly vanquish'd. Now my spirit is going;
I can no more.

Cleo. Noblest of men, woo 't die?
Hast thou no care of me? shall I abide 60
In this dull world, which in thy absence is
No better than a sty? O! see, my women. [ANTONY *dies.*
The crown o' the earth doth melt. My lord!
O, wither'd is the garland of the war,
The soldier's pole is fall'n: young boys and girls
Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon. [*Swoons*

Char. O! quietness, lady.

Iras. She is dead too, our sovereign.

Char. Lady!

Iras. Madam!

Char. O Madam, madam, madam!

Iras Royal Egypt, 70
Empress!

Char. Peace, peace, Iras!

Cleo. No more, but e'en a woman, and commanded
By such poor passion as the maid that milks
And does the meanest chares. It were for me
To throw my sceptre at the injurious gods;
To tell them that this world did equal theirs
Till they had stol'n our jewel. All's but naught;
Patience is sottish, and impatience does
Become a dog that's mad; then is it sin
To rush into the secret house of death,
Ere death dare come to us? How do you, women?
What, what! good cheer! Why, how now, Charmian!
My noble girls! Ah! women, women, look!
Our lamp is spent, it's out. Good sirs, take heart;
We'll bury him; and then, what's brave, what's noble,
Let's do it after the high Roman fashion,
And make death proud to take us. Come, away;
This case of that huge spirit now is cold;
Ah! women, women. Come; we have no friend 90
But resolution, and the briefest end.

[*Exeunt; those above bearing off* ANTONY'S *body.*

Ant. Do not lament my miserable downfall ending in my death. But think with delight of that glorious period of my life when I was the greatest and noblest prince of the world. I am dying the *death of a brave Roman valiantly vanquished by a fellow Roman.* I have not surrendered to my enemy like a coward, and so am not dying an ignoble death. I can speak no more.

Cleo. Noblest of men, will you die? Do you not care for me anymore? Shall I have to live in this dull world which in your absence will be hardly better than a stay for me? O, see my woman [*Antony dies*] the crown of earth melts. My lord! The garland of war has withered, and the soldier's pole has fallen. Young boys and girls are now equal to the grown-ups. All inequalities have disappeared, and nothing remarkable now exists on the earth for the moon to notice. [*Faints.*

Char. O, quietness, lady.

Iras. Our sovereign, too, is dead.

Char. Lady!

Iras. Madam!

Char. O madam, madam, madam!

Iras. Royal queen of Egypt! Empress!

Char. Be silent, Iras.

Cleo. I am no better than an ordinary woman, and am overpowered by those wretched passions which rule the heart of a milkmaid or a maid-servant doing the meanest drudgery It would become me to throw my sceptre at the malevolent gods and to tell them that there lived among mankind one who was equal to them and that they stole away that jewel among mankind. Everything is valueless Patience becomes fool, while impatience becomes only a mad dog Is it sin, then, to rush into the dark abode of death even before death comes to us? What ails you women? Be cheerful Why, what's the trouble, Charmian? My noble girls! Ah women, see, the lamp of our life is extinguished. Good sirs, have courage. We will bury him, and, after that, will do something brave and noble after the high Roman fashion, so that death will be proud to receive us. *This* body which contained a great spirit is now cold Ah, women, come; we have no friend except resolute courage which will speedily end *all* our troubles.

[*Exeunt those above bearing off Antony's body.*

ACT V.

Scene I. *Alexandria* Caesar's *Camp.*

Enter Caesar, Agrippa, Dolabella, Maecenas, Gallus, Proculeius *and, others*

Ces. Go to him, Dolabella, bid him yield ;
Being so frustrate, tell him he mocks
The pauses that he makes.

Dol. Caesar, I shall. [*Exit.*

Enter Dercetas, *with the sword of* Antony.

Caes. Wherefore is that ? and what art thou that darest
Appear thus to us ?

Der. I am call'd Dercetas ;
Mark Antony I served, who best was worthy
Best to be served ; whilst he stood up and spoke
He was my master, and I wore my life 10
To spend upon his haters. If thou please
To take me to thee, as I was to him
I 'll be to Caesar ; if thou pleasest not,
I yield thee up my life.

Caes. What is 't thou say'st ?

Der. I say, O Caesar, Antony is dead.

Ceas. The breaking of so great a thing should make
A greater crack ; the round world
Should have shook lions into civil streets,
And citizens to their dens. The death of Antony
Is not a single doom ; in the name lay
A moiety of the world.

Der. He is dead, Caesar ; 20
Not by a public minister of justice,
Nor by a hired knife ; but that self hand,
Which writ his honour in the acts it did,
Hath, with the courage which the heart did lend it,
Splitted the heart. This is his sword ;
I robb'd his wound of it ; behold it stain'd
With his most noble blood.

Caes. Look you sad, friends ?
The gods rebuke me, but it is tidings
To wash the eyes of kings.

Agr. And strange it is.
That nature must compel us to lament
Our most persisted deeds.

Mec. His taints and honours
Waged equal with him.

ACT V.

SCENE I. *Alexandria. Caesar's camp*

Enter CAESAR, AGRIPPA, DOLABELLA, MAECENAS, GALLUS.

PROCULEIUS, *and others, his council of war.*

Caes. Go to him, Dolabella, and tell him that he should surrender. He is so completely defeated that his hesitation in yielding himself up to us is a mere farce.

Dol Caesar, I shall do as you say. [*Exit.*

Enter DERCETAS, *with the sword of* ANTONY.

Caes. Why have you brought this sword, and who are you who dare to appear before us with a drawn and bloody sword in your hand ?

Der. I am called Dercetas I served Mark Antony, who was the worthiest of all Romans, and, therefore the best master to be served. So long as he was alive he was master, and I considered my life as something to be spent in the destruction of his enemies If you are pleased to employ me, I shall remain as faithful to you as I was to him. If not, I yield myself up to you

Caes. What are you saying ?

Der. I say, O Caesar, that Antony is dead

Caes. The breaking of so great a thing should have been accompanied by a more terrible burst of sound It should have shaken the world violently and upset the normal order of things, so that lions should have been in the streets of the cities and men in the dens of the lions. The death of Antony is not merely the death of an individual ; that name stood for the half of the world.

Der. He is dead, Caesar. He was not executed by the order of a magistrate, nor he was killed by a hired executioner. But that very hand of his, which set the stamp of his honour on everything it did, destroyed his heart by exercising the courage which the heart lent to his hand. This is his sword which I drew out of his wound. See, it is stained with the noblest blood.

Caes. Are you looking sad, friends ? May the gods chide me, if I do not feel that it is a news which ought to bring tears in the eyes of kings !

Agr. It is strange that nature should compel us to lament those deeds which we have been persistently trying to accomplish.

Mec. His blemishes and noble qualities were equally balanced in him.

Agr. A rarer spirit never
Did steer humanity ; but you, gods, will give us
Some faults to make us men. Caesar is touch'd.

Mec. When such a spacious mirror's set before him,
He needs must see himself.

Caes. O Antony!
I have follow'd thee to this ; but we do lance
Diseases in our bodies : I must perforce
Have shown to thee such a declining day,
Or look on thine ; we could not stall together
In the whole world. But yet let me lament, 40
With tears as sovereign as the blood of hearts,
That thou, my brother, my competitor
In top of all design, my mate in empire,
Friend and companion in the front of war,
The arm of mine own body, and the heart
Where mine his thoughts did kindle, that our stars,
Unreconciliable, should divide
Our equalness to this. Hear me, good friends—

Enter an Egyptian

But I will tell you at some meeter season :
The business of this man looks out of him ;
We'll hear him what he says. Whence are you?

Egypt. A poor Egyptian yet. The queen my mistress,
Confined in all she has, her monument,
Of thy intents desires instruction,
That she preparedly may frame herself
To the way she's forced to.

Caes. Bid her have good heart ;
She soon shall know of us, by some of ours,
How honourable and how kindly we
Determine for her ; for Caesar cannot live
To be ungentle.

Egypt. So the gods preserve thee! [*Exit.* 60

Caes. Come hither, Proculeius. Go and say,
We purpose her no shame ; give her what comforts
The quality of her passion shall require,
Lest, in her greatness, by some mortal stroke
She do defeat us ; for her life in Rome
Would be eternal in our triumph. Go,
And with your speediest bring us what she says,
And how you find of her.

Pro. Caesar, I shall. [*Exit.*

Caes. Gallus, go you along. [*Exit Gallus.*]
Where's Dolabella,
To second Proculeius?

All. Dolabella! 70

Agr. A nobler spirit than his did not guide man in his course through life. But the gods inevitably give us blemishes so that we may not become their equals Caesar is deeply moved.

Mec. When such a large mirror is placed before him, he must see his reflection in it.

Caes. O Antony! I have pursued you to this end. But surgical operations are needed to get rid of diseases. It was so fated that either you had to see the end of my glory or I yours. We could not live side by side in this great world. Still, let me lament your death, with tears as valuable as heart's blood. You were my brother, my equal in the loftiness of aims, my associate in the administration of the empire, my friend and companion in facing the gravest danger, my greatest support, and a source of encouragement ever inspiring me to execute my ideals I lament the fact that our destinies, incapable of uniting in friendship, in the end separated us, who were equals and united as friends. Hear me, good friends,—But I shall tell you on some other suitable occasion.

Enter an Egyptian.

The urgency of this man's business is apparent on his face. Let us hear what he says. From where are you coming?

Egyp. A poor man, but yet an Egyptian. The queen, my mistress, is shut up in that which now is her sole possession, viz. he, monument She wants to know your decision about her, so that she may prepare to adapt herself to the new way of life you wish to enforce on her.

Caes. Tell her not to fear us. She will soon be informed by one the of our messenger of the kind and honourable terms, we will offer to her For, it is impossible for me to be ungentle

Egyp. May the gods protect you! [*Exit.*

Caes. Come here Proculeius, Go to Cleopatra and tell her that we do not mean to humiliate her. Give her such comforting assurances as are necessary to soothe her present grief, lest actuated by magnanimity she should put an end to her life rather than yield herself up to us, and, thus, frustrate our plan. For, to carry her alive to Rome will bring me everlasting glory Go, and return with your utmost speed to give me her reply, to apprise me of her state of mind.

Pro. Caesar, I shall do as you say [*Exit.*

Caes Gallus, you go with him (*Exit Gallus*) Where is Dolabella? I want him to accompany Proculeius to assist him in his work.

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Pro. Caesar, I shall do as you say *[Exit.*

Caes. Gallus, you go with him *(Exit Gallus)* Where is Dolabella ? I want him to accompany Proculeius to assist him in his work.

All. Dolabella !

Caes. Let him alone, for I remember now
How he 's employ'd ; he shall in time be ready.
Go with me to my tent ; where you shall see
How hardly I was drawn into this war ;
How calm and gentle I proceeded still
In all my writings. Go with me, and see
What I can show in this. [*Exeunt.*

SCENE II. *Alexandra. A room in the Monument*

Enter, aloft, CLEOPATRA, CHARMIAN *and* IRAS

Cleo. My desolation does begin to make
A better life 'T is paltry to be Caesar ;
Not being Fortune, he 's but Fortune's knave,
A minister of her will ; and it is great
To do that thing that ends all other deeds,
Which shackles accidents, and bolts up change ;
Which sleeps, and never palates more the dung,
The beggar's nurse and Caesar's.

Enter, below, PROCULEIUS, GALLUS *and* Soldiers.

Pro. Caesar sends greeting to the Queen of Egypt :
And bids thee study on what fair demands
Thou mean'st to have him grant thee.

Cleo. What's thy name ?

Pro. My name is Proculeius.

Cleo. Antony.
Did tell me of you, bade me trust you ; but
I do not greatly care to be deceived,
That have no use for trusting. If your master
Would have a queen his beggar, you must tell him,
That majesty, to keep decorum, must
No less beg than a kingdom : if he please
To give me conquer'd Egypt for my son,
He gives me so much of mine own as I
Will kneel to him with thanks.

Pro. Be of good cheer ;
You 're fall'n into a princely hand, fear nothing.
Make your full reference freely to my lord,
Who is so full of grace that it flows over
On all that need ; let me report to him
Your sweet dependency, and you shall find
A conqueror that will pray in aid for kindness
Where he for grace is kneel'd to.

Cleo. Pray you, tell him
I am his fortune's vassal, and I send him 30
The greatness he has got. I hourly learn
A doctrine of obedience, and would gladly
Look him i' the face.

Caes. Leave him, for now I remember that I have already sent him to do a certain work. He thall soon be ready for his work. Go with me to my tent where I shall convince you that I was drawn into this war with great reluctance. My letters to him were always polite and gentle. Go with me, and see the proofs I can show you of my moderation.

SCENE II. *Alexandria. A room in the monument.*

Enter CLEOPATRA, CHARMIAN, IRAS *and* MARDIAN

Cleo. My desolate state is only a prelude to a state of existence less miserable than this. It is a small thing to be an emperor. For he is not Fortune, but her slave, and one who only executes her will. It is great and noble to do that deed which ends for ever the necessity of action, which stops the occurrence of accidents and changes, and puts one to everlasting sleep in which there is no need of tasting anymore the drug of life, which nourishes alike the beggar and the emperor.

Enter, to the gates of the monument, PROCULEIUS, GALLUS, *and* Soldiers.

Pro. Caesar sends through me his greetings to the Queen of Egypt. Further, he asks you to tell him after due consideration the terms he should grant to satisfy you

Cleo. What is your name ?

Pro. My name is Proculeius.

Cleo. Antony told me about you, and asked me to trust you But I do not very much care whether I am deceived or not, for I shall gain nothing by trusting you If your master wants a queen as his suppliant, you must tell him that, she, in order to behave in a manner befitting her dignity, will beg of him no less a thing than a kingdom. If he is pleased to give me Egypt, which he has conquered, for my son, he will give me a good deal of that which is my own, and for which I shall kneel to him in gratitude

Pro. Be cheerful. You have fallen into the hands of a generous prince, and so have no fear from him Make a free and unreserved appeal to my lord, who is so full of generosity that he gives more than is asked for. Allow me to report to him that you willingly accept his suzerainty and that you absolutely depend on his mercy. You will find in him a conqueror who will not only be anxious to show you kindness himself, but will also like to know how he may aid to that kindness.

Cleo. Please tell him that I am his humble dependant and that I own his superiority with complete submission. Every hour I am learning a lesson of obedience, and I shall be glad to meet him.

Pro. This I'll report, dear lady:
Have comfort, for I know your plight is pitied
Of him that caused it.

Gal. You see how easily she may be surprised.

[*Here* Proculeius *and two of the* GUARD *ascend the monument a ladder, come and behind.* *Cleopatra.* *Some of the Guard unbar and open the gates.*

[*To* Proculeius *and the* GUARD.] Guard her till Caesar come.
[*Exit.*

Iras. Royal queen!

Char. O Cleopatra! thou art taken, queen.

Cleo. Quick, quick, good hands. [*Drawing a dagger.*

Pro. Hold, worthy lady, hold!
[*Seizes and disarms her.*

Do not yourself such wrong, who are in this 40
Relieved, but not betray'd.

Cleo. What, of death too,
That rids our dogs of languish?

Pro. Cleopatra,
Do not abuse my master's bounty by
The undoing of yourself; let the world see
His nobleness well acted, which your death
Will never let come forth.

Cleo. Where art thou, death?
Come hither, come! come, come, and take a queen
Worth many babes and beggars!

Pro. O! temperance, lady.

Cleo. Sir, I will eat no meat, I'll not drink, sir;
If idle talk will once be necessary. 50
I'll not sleep neither. This mortal house I'll ruin,
Do Caesar what he can. Know, sir, that I
Will not wait pinion'd at your master's court,
Nor once be chastised with the sober eye
Of dull Octavia. Shall they hoist me up
And show me to the shouting varletry
Of censuring Rome? Rather a ditch in Egypt
Be gentle grave unto me! rather on Nilus' mud
Lay me stark naked, and let the water-flies
Blow me into abhorring! rather make 60
My country's high pyramides my gibbet,
And hang me up in chains!

Pro. You do extend
These thoughts of horror further than you shall
Find cause in Caesar.

Pro. I will report this to him, dear lady. Be comforted, for I know that Caesar, who has brought about your downfall, now pities your miserable plight.

Gal. See, how easily she can be imprisoned.

[*Here Proculeius and two of the Guard ascend the monument by a ladder placed against a window, and, having ascended, come behind Cleopatra. Some of the Guard unbar and open the gates*]

[*To Proculeius and the Guard.*] Guard her till Caesar comes.

[*Exit.*

Iras. Royal queen !

Char. O Cleopatra ! You are imprisoned, queen.

Cleo Quickly do your work, good hands. [*Drawing a dagger.*

Pro. Stop, worthy lady, stop. [*Seizes and disarms her.* Do not do such a great wrong to yourself. You have been put under a guard so that you may not do any harm to yourself; you have not been betrayed.

Cleo. Am I denied even the relief of death which sets free even a dog from a lingering disease ?

Pro. Do not ill-repay my master's generosity by committing suicide Let the world see how nobly he behaves towards you. But if you commit suicide he will not get an opportunity of displaying his generosity.

Cleo. Where are you, death ? Come here and take a queen who has a greater claim on you than numerous babes and beggars whom you so readily relieve of the troubles of life

Pro. Lady, exercise self-restraint.

Cleo. Sir, I will neither eat nor drink, and if it will be necessary for my purpose to indulge in idle talk, I will not sleep either. I will wear out this body of mine, not withstanding Caesar's efforts to stop me from so doing Knows, sir, that I will not stand in your master's court with my hands fettered, nor will I endure to be browbeaten by the dull eyes of chaste Octavia. I shall not let myself be carried to Rome and shown there as a spectacle to the shouting plebeians, who will cast scornful looks on me. I had rather be buried in foul ditch in Egypt, or lie stark-naked on muddy bank of the Nile till the water-flies render me a spectacle loathsome to the sight, or be hanged on one of the pyramids of my own country than be subjected to such an indignity.

Pro. You picture to yourself baseless horrors ; Caesar has no mind to treat you in this manner.

Enter DOLABELLA.

Dol. Proculeius.
What thou hast done thy master Caesar knows,
And he hath sent for thee ; for the queen,

Pro. So. Dolabella.
It shall content me best ; be gentle to her,
[*To* Cleo.] To Caesar I will speak what you shall please,
If you'll employ me to him.

Cleo. Say, I would die. 70

[*Exeunt* Proculeius *and* SOLDIERS.

Dol. Most noble empress, you have heard of me ?

Cleo. I cannot tell.

Dol. Assuredly you know me.

Cleo. No matter, sir, what I have heard or known.
You laugh when boys or women tell their dreams ;
Is't not your trick ?

Dol. I understand not, madam.

Cleo. I dream'd there was an Emperor Antony :
O, such another sleep, that I might see
But such another man !

Dhl. If it might please ye,—

Cleo. His face was as the heavens, and therein stuck
A sun and moon, which kept their course, and lighted 80
The little O, the earth.

Dol. Most sovereign creature,—

Cleo. His legs bestrid the ocean ; his rear'd arm
Crested the world ; his voice was propertied
As all the turned spheres, and that to friends ;
But when he meant to quail and shake the orb,
He was as ratting thunder. For his bounty,
There was no winter in 't, an autumn't was
That grew the more by reaping ; his delights
Were dolphin-like, they show'd his back above
The element they lived in ; in his livery 90
Walk'd crowns and crownets, realms and islands were
As plates dropped form his pocket.

Dol. Cleopatra,

Cleo. Think you there was, or might be, such a man
As this I dream'd of ?

Dol. Gentle madam, no.

Cleo. You lie, up to the hearing of the gods.
But, if there be, or ever were, one such,
It 's past the size of dreaming ; nature wants stuff
To vie strange forms with fancy ; yet to imagine
An Antony were nature's piece 'gainst fancy,
Condemning shadows quite.

Enter DOLABELLA.

Dol. Proculeius, your master Caesar knows what you have done, and he has sent for you; as for the queen, I shall take charge of her.

Pro. Do so Dolabella. I shall be much pleased if you take charge of her. Be kind to her. [*To Cleo*] Should you desire to employ me as your messenger to Caesar, I can convey your message to him.

Cleo. Tell him that I want to die. [*Exeunt Proculeius and Soldiers.*

Dol. Most noble empress, have you heard of me?

Cleo. I am not sure.

Dol. Surely you know me.

Cleo. Sir, what I have heard or known it of little importance. You laugh when boys or women tell their dreams to you. Is it not your manner?

Dol. I do not understand your meaning, madam.

Cleo. I dreamt there was an emperor, named Antony. O, how I wish I could have another such sleep so that I could see in my dream another emperor like Antony

Dol. If it may please you,—

Cleo His face was like the heavens, and there were stuck in it a sun and a moon which circled in their course and threw light on this little earth of ours.

Dol. Most sovereign creature,—

Cleo. He could stand astride of the ocean. His reared arm served as a crest to the world When he spoke to his friends, his voice had in it all the music of the tuneful spheres; but when he wanted to terrify the world the same voice became a dreadful thunder. There was no end to his bounty; it was a harvest which the more it was reaped, the more plentiful it grew. His delights were as sportive as the gambols of dolphins, which in their joy leap out of the element they live in. Kings and nobles waited on him like servants, and kingdoms and islands were like coins which dropped from his pocket.

Dol. Cleopatra!

Cleo. Do you think that there ever was, or can possibly be, such a man as the one I saw in my dream?

Dol. Gentle madam, no.

Cleo. Your monstrous lie reaches even the ears of the gods But, if there can be, or ever was, such a man as Antony, he is a conception to which no dream is adequate. Nature does not posses creatures as perfect as the creations of fancy. And yet for nature to conceive an Antony would be to create such a masterpiece as would completely outmatch the shadowy creature of imagination.

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Dol. Here me, good madam.
Your loss is as yourself, great; and you bear it
As answering to the weight: would I might never
O'ertake pursued success, but I do feel,
By the rebound of yours, a grief that smites
My very heart at root.

Cleo. I thank you, sir.
Know you what Caesar means to do with me?

Dol. I am loth to tell you what I would you knew.

Cleo. Nay, pray you, sir,—

Dol. Though he be honourable,—

Cleo. He 'll lead me then in triumph?

Dol. Madam, he will; I know 't. 110

[*Cry within.*] Make way there!—Caesar!'

Enter CAESAR, GALLUS, PROCULEIUS, MAECENAS, SELEUCUS *and* Attendants.

Caes. Which is the Queen of Egypt?

Dol. It is the emperor, madam. [CLEOPATRA *Kneels.*

Caes. Arise, you shall not kneel:
I pray you, rise; rise, Egypt

Cleo. Sir, the gods
Will have it thus; my master and my lord
I must obey.

Caes. Take to you no hard thoughts;
The record of what injuries you did us,
Though written in our flesh, we shall remember
As things but done by chance.

Cleo. Sole sir o' the world, 120
I cannot project mine own cause so well
To make it clear; but do confess I have
Been laden with like frailties which before
Have often shamed our sex.

Caes. Cleopatra, know,
We will extenuate rather than enforce:
If you apply yourself to our intents,
Which towards you are most gentle, you shall find
A benefit in this change; but if you seek
To lay on me a cruelty, by taking
Antony's course, you shall bereave yourself 130
Of my good purposes, and put your children
To that destruction which I'll guard them from,
If thereon you rely. I'll take my leave.

Cleo. And may through all the world: 't is yours; and we,
Your scutcheons and your signs of conquest, shall
Hang in what place you please. Here, my good lord.

Dol. Hear me, good madam. Your loss is as great as was your high position, and you bear it in a manner corresponding to its burden. May I never succeed in getting the object I pursue, if your grief, in its rebound, does not make me sad even to the very bottom of my heart!

Cleo. I thank you, sir. Do you know what Caesar intends to do with me?

Dol. I am unwilling to tell you that, though I wish you could know it.

Cleo. No, I pray you, sir,—

Dol. Though he is honourable,—

Cleo. He will take me to Rome as a victor's prisoner.

Dol. Madam, he will; I know it.

[*Flourish and shout within*] "Make way there: Caesar!"

Enter CAESAR, GALLUS, PROCULEIUS, MAECENAS, SELEUCUS, *and others of his Train.*

Caes. Which is the Queen of Egypt?

Dol. He is the emperor, madam [*Cleopatra kneels.*]

Caes. Arise, you need not kneel. I pray you rise; rise Queen of Egypt.

Cleo. Sir, the gods will that I must humble myself before you But, I must obey my master and my lord.

Caes. Do not think that we intend to do any harm to you. Though we feel acutely the various injuries you have done us, we shall think of them only as chance occurrences.

Cleo. Master of the world, I cannot plead my cause so well, as to show that I am guiltless. Still, I confess that I am not free from those weaknesses, which have often brought shame and disgrace on women.

Caes. Cleopatra, you should know that I had rather extenuate your fault than inflict severe punishment on you. If you show yourself willing to accept my intentions regarding you, which are the kindest possible, you will discover that this present change in your fortune is a benefit rather than a calamity to you. But, if you inflict a cruelty on me by committing suicide like Antony, you will not only rob yourself of the advantages I have designed for you, but will also bring ruin and destruction on your children whom I wish to protect from harm, provided you rely on my good intentions I must go now

Cleo. The whole world is yours, and you are free to go across it from one end of the other. The world is yours, and we who are the symbols of your glory will remain wherever you are pleased to place us. Here, my good lord.

Caes. You shall advise me in all for Cleopatra.

Cleo. This is the brief of money, plate, and jewels,
I am possess'd of : 't is exactly valued ;
Not petty things admitted. Where's Seleucus ? 140

Sel. Here, madam.

Cleo. This is my treasurer ; let him speak, my lord,
Upon his peril, that I have reserved
To myself nothing. Speak the truth, Seleucus.

Sel. Madam.
I had rather seal my lips, than, to my peril,
Speak that which is not.

Cleo. What have I kept back ?

Sel. Enough to purchase what you have made known.

Caes. Nay, blush not, Cleopatra ; I approve
Your wisdom in the deed.

Cleo. See ! Caesar ; O ! behold,
How pomp is follow'd ; mine will now be yours ; 150
And, should we shift estates, yours would be mine.
The ingratitude of this Seleucus does
Even make me wild. O slave ! of no more trust
Than love that's hired. What ! goest thou back ? thou shalt
Go back, I warrant thee ; but I 'll catch thine eyes
Though they had wings : slave, soulless villain, dog !
O rarely base !

Caes. Good queen, let us entreat you.

Cleo. O Caesar ! what a wounding shame is this,
That thou, vouchsafing here to visit me, 160
Doing the honour of thy lordliness
To one so meek, that mine own servant should
Parcel the sum of my disgraces by
Addition of his envy. Say, good Caesar,
That I some lady trifles have reserved,
Immoment toys, things of such dignity
As we greet modern friends withal ; and say,
Some nobler token I have kept apart
For Livia and Octavia, to induce
Their mediation ; must I be unfolded 170
With one that I have bred ? The gods ! it smites me
Beneath the fall I have. [*To* SELEUCUS] Prithee, go hence ;
Or I shall show the cinders of my spirits
Through the ashes of my chance. Wert thou a man,
Thou would'st have mercy on me.

Caes. Forbear, Seleucus.

[*Exit* SELEUCUS

Caes. In all matters concerning you, I shall be guided by your opinion.

Cleo. This is the list of the money, plates and jewels belonging to me The exact value of the whole has been set down; only a few trifles have been left out. Where is Seleucus?

Sel. I am here, madam.

Cleo He is my treasurer. He will assure you at the risk of being punished if he does not speak the truth that there is no valuable possession with me which has not been included in this list. Speak the truth, Seleucus.

Sel. Madam, I had rather close my lips for ever than wilfully tell a lie knowing that I would be severely punished for so doing.

Cleo What have I kept back?

Sel Articles valuable enough to purchase all those things you have shown in the list.

Caes. Do not blush Cleopatra. I appreciate your wisdom in keeping back certain valuable things from me.

Cleo. See Caesar, see, how power is followed in this world. Those who have been my followers so far will now quickly go over to you. And if we exchange our fortunes your followers will quickly become my followers The ingratitude of this man Seleucus turns me mad O slave, you are as little trustworthy as the love of a prostitute. Do you retreat before me? I am sure you will quickly desert me. But I will catch your eyes with mine even if they have wings and can fly away. Slave, soulless villain, dog! Base to an uncommon degree!

Caes. Good queen, I entreat you to be quiet

Cleo. O Caesar, how cruel is this shame and indignity I have to bear! You, the sole lord of the world, have condescended to honour by your visit one so humbled by adversity, while my own servant here makes up the sum total of my disgraces by adding the item of his malice to the general account. Good Caesar, I admit that I have kept back certain trifles which woman value, toys of little importance which we present to common persons I also admit that I have kept back certain more valuable things, which I intend to present to Livia and Octavia to win their sympathy and support But is it proper that I should be exposed by one whom I have brought up? O gods! The ingratitude of this fellow pains me far more than my other misfortunes [*To Seleucus*] I pray you to go away from here; otherwise, I shall show you the smouldering fire of my spirit through the ashes of my fortune If you were a man, you would have felt pity for me.

Caes. Seleucus, withdraw. [*Exit Seleucus.*]

Cleo. Be it known that we, the greatest, are misthought
For things that others do; and, when we fall,
We answer others' merits in our name,
Are therefore to be pitied.

Caes. Cleopatra,
Not what you have reserved, nor what acknowledged.
Put we i' the roll of conquest: still be't yours,
Bestow it at your pleasure; and believe,
Caesar's no merchant, to make prize with you
Of things that merchants sold. Therefore be cheer'd;
Make not your thoughts your prisons: no, dear queen;
For we intend so to dispose you as
Yourself shall give us counsel. Feed, and sleep:
Our care and pity is so much upon you,
That we remain your friend; and so, adieu.

Cleo. My master, and my lord!

Caes. Not so. Adieu. 190

[*Flourish. Exeunt* CAESAR *and his Train.*

Cleo. He words me, girls, he words me, that I should not
Be noble to myself: but hark thee, Charmian.

[*Whispers* CHARMIAN.

Iras. Finish, good lady; the bright day is done,
And we are for the dark.

Cleo. Hie thee again:
I have spoke already, and it is provided;
Go, put it to the haste.

Char. Madam, I will.

Re-enter DOLABELLA.

Dol. Where is the queen?

Char. Behold, sir. [*Exit.*

Cleo. Dolabella!

Dol. Madam, as thereto sworn by your command,
Which my love makes religion to obey,
I tell you this: Caesar through Syria 200
Intends his journey; and within three days
You with your children will he send before.
Make your best use of this; I have perform'd
Your pleasure and my promise.

Cleo. Dolabella,
I shall remain your debtor.

Dol. I your servant.
Adieu, good queen; I must attend on Caesar.

Cleo. It should be well known that we, the greatest, are blamed for the actions of others. When we fall from dignity, we have to pay the penalty which the acts of others deserve ; hence we deserve to be pitied.

Caes. I do not regard my own by right of conquest either those things which you have kept back, or those you have mentioned *in your list. They all are yours and you can dispose of them as you* please. I am no merchant to enrich myself with mere merchandise when winning you for a prize. Therefore, be cheerful. Do not think that you are a prisoner, for in reality you are free. We shall make such arrangements about you as you advise us to make. Follow the normal routine of your life. We bestow so much care and pity on you that we should be regarded as your real friend. And so, farewell.

Cleo. You are my master, and my lord.

Caes. Not so. Farewell [*Flourish, Exeunt Caesar, and his train.*

Cleo. Girls, he is trying to persuade me with sweet words that I should not behave in an honourable manner. But listen to me, Charmian. [*Whispers Charmian.*

Iras. Let us end our lives, good lady. The bright day is over, we are bound for the darkness of death.

Cleo. Go quickly. I have already given my orders and arrangements for it have been made. Go and get the work done quickly.

Char. Madam, I will do as you say.

Re-enter DOLABELLA

Dol. Where is the queen ?

Char. She is there, sir. [*Exit.*

Cleo. Dolabella !

Dol. Madam, since I had promised to obey your command which my love to you makes it a religious duty to obey, I give you this information. Caesar intends to return to Rome through Syria, prior to setting out on his journey he will send you and your children to Rome ; this he will do within three days. Make the best use of this information. I have done what you wanted me to do, and have, thus, fulfilled my promise.

Cleo. Dolabella, I shall ever remain indebted to you.

Dol. I am your servant. Farewell good queen I must return to Caesar now.

Cleo. Farewell, and thanks. [*Exit* DOLABELLA
Now, Iras, what think'st thou ?
Thou, an Egyptian puppet, shalt be shown
In Rome, as well as I ; mechanic slaves
With greasy aprons, rules, and hammers, shall 210
Uplift us to the view ; in their thick breaths,
Rank of gross diet, shall we be enclouded,
And forced to drink their vapour.

Iras. The gods forbid !

Cleo. Nay, 't is most certain, Iras. Saucy lictors
Will catch at us, like strumpets, and scald rhymers
Ballad us out o' tune ; the quick comedians
Extemporally will stage us, and present
Our Alexandrian revels. Antony
Shall be brought drunken forth, and I shall see
Some squeaking Cleopatra boy my greatness 220
I' the posture of a whore

Iras. O the good gods !

Cleo. Nay, that's certain.

Iras. I 'll never see 't ; for I am sure my nails
Are stronger than my eyes.

Cleo. Why, that's the way
To fool their preparation, and to conquer
Their most absurd intents.

Re-enter CHARMIAN.

Now, Charmian !
Show me, my women, like a queen ; go fetch
My best attires ; I am again for Cydnus,
To meet Mark Antony. Sirrah Iras, go.
Now, noble Charmian, we'll dispatch indeed ;
And, when thou hast done this chare, I 'll give thee leave
To play till doomsday. Bring our crown and all.
Wherefore 's this noise ? [*Exit* IRAS. *A noise within.*

Enter one of the Guard.

Guard. Here is a rural fellow
That will not be denied your highness' presence :
He brings you figs.

Cleo. Let him come in. [*Exit* Guard.
What poor an instrument
May do a noble deed ! he brings me liberty.
My resolution's placed and I have nothing
Of woman in me ; now from head to foot
I am marble-constant, now the fleeting moon 240
No planet is of mine.

Cleo. Farewell and thanks. [*Exit Dolabella*]. Now what do you say, Iras ? You and I will be exhibited at Rome like dolls from Egypt. Roman artisans with their greasy aprons, rulers and hammers will hoist us to the public view. We will be covered on all sides by their foul breath smelling rankly of their coarse food, and will be compelled to inhale it.

Iras. May the gods forbid this !

Cleo. No, Iras, we are sure to be treated in this way. Impertinent attendants on Roman magistrates will treat us like strumpets, paltry rhymers will write and sing out of tune ballads in mockery of us. Comedians with ready ingenuity will put us on the stage, and will present the scenes of our revelry at Alexandria. The actor personating Antony will appear on the stage drunk, while I shall see my greatness mimicked by a boy actor.

Iras. O the good gods !

Cleo We are sure to be disgraced in this way.

Iras., I shall never witness our disgrace ; for, I am sure my nails are stronger than my eyes

Cleo. That is the way to upset their designs, and to baffle their ridiculous intentions.

Re-enter CHARMIAN

Now, Charmian ! My women, attire me in my royal dress, so that I may look like a queen. Go fetch my best dress. I feel as if I were going to sail once again in my barge on the Cydnus to meet Mark Antony. Sirrah Iras, go. Now, noble Charmian, we will quickly bring this business to an end, and when you have done this piece of work, I will give you leave to play till doomsday. Bring my crown and all the other ornaments and decorations Wherefore is this noise ? [*Exit Iras A noise within*]

Enter a Guardsman.

Guard. A villager is insisting on being admitted to your royal presence. He has brought you figs.

Cleo. Let him come in. [*Exit Guardsman*] A great end may be achieved through poor means He brings me the means to secure my freedom. My resolution is unshakable, and I have completely overcome my feminine weakness From head to foot I am firm as marble. The inconstant moon no longer rules my destiny

Re-enter Guard, *with a* Clown *bringing in a basket.*

Gurad. This is the man.

Cleo. Avoid, and leave him. [*Exit* Guard.
Hast thou the pretty worm of Nilus there,
That kills and pains not ?

Clown. Truly I have him ; but I would not be the party that should desire you to touch him, for his biting is immortal ; those that do die of it do seldom or never recover.

Cleo. Rememberest thou any that have died on 't ? 249

Clown. Very many, men and women too. I heard of one of them no longer than yesterday ; a very honest woman, but something given to lie, as a woman should not do but in the way of honesty ; how she died of the biting of it, what pain she felt. Truly, she makes a very good report o' the worm, but he that will believe all that they say shall never be saved by half that they do. But this is most fallible, the worm's an odd worm.

Cleo. Get thee hence ; farewell.

Clown. I wish you all joy of the worm.
[*Sets down the basket.*

Cleo. Farewell. 260

Clown. You must think this, look you, that the worm will do his kind.

Cleo. Ay, ay ; farewell.

Clown. Look you, the worm is not to be trusted but in the keeping of wise people ; for indeed there is no goodness in the worm.

Cleo. Take thou no care ; it shall be heeded.

Clown. Very good. Give it nothing, I pray you, for it is not worth the feeding.

Cleo. Will it eat me ? 270

Clown. You must not think I am so simple but I know the devil himself will not eat a woman ; I know that a woman is a dish for the gods, if the devil dress her not. But, truly, these same whoreson devils do the gods great harm in their women. for in every ten that they make, the devils mar five.

Cleo. Well, get thee gone ; farewell.

Clown. Yes, forsooth ; I wish you joy o' the worm. [*Exit.*

Re-enter Guardsman, *with* Clown *bringing in a basket.*

Guard. He is that man.

Cleo. Withdraw, and leave me alone with this man [*Exit Guardsman*]. Do you have in that basket the pretty worm of the Nile which kills without causing pain ?

Clown. Certainly, I have it. But I do not want that you should touch it, for its bite is fatal. Those who are bitten by it seldom recover.

Cleo. Do you remember any one who has died of its bite ?

Clown. Many men and women too I heard of one such death only yesterday. She was a very honest woman, though somewhat given to lying ; but a woman should not lie except when she means to be honest. But, as regards the manner of her death and the pain she felt, verily she given the snake a very good character. But he who believes their account to be true will not be saved from death, if he half puts it to test. But, it is certain that the snake is extraordinarily poisonous.

Cleo. You can go now ; farewell.

Clown. I hope the snake will fully answer your expectation.

[*Setting down his basket*

Cleo. Farewell.

Clown. You must know that the snake will act according to its nature.

Cleo. Yes, yes ; farewell.

Clown. Be careful to entrust the snake to the safe-keeping of sensible persons, for there is no goodness in it

Cleo. Do not worry ; proper care will be taken of it

Clown. Very well. I pray you not to give it anything [illegible] for, it is not worth of feeding.

Cleo. Will it eat me ?

Clown. You must not think that I am so simple [illegible] the snake will eat you ; for I know that not even the [illegible] woman. A woman is a dish for the gods, provided [illegible] by the devil. But truly the devils do a great harm [illegible] women. For, out of every ten women made by [illegible] spoiled by the devils.

Cleo. Well, now go , farewell.

Clown. Yes, indeed : I wish you joy of the [illegible]

Re-enter IRAS *with a robe, crown, etc.*

Cleo. Give me my robe, put on my crown ; I have
Immortal longings in me ; now no more 280
The juice of Egypt's grape shall moist this lip.
Yare, yare, good Iras ; quick. Methinks I hear
Antony call ; I see him rouse himself
To praise my noble act ; I hear him mock
The luck of Caesar, which the gods give men
To excuse their after wrath : husband, I come :
Now to that name my courage prove my title !
I am fire and air ; my other elements
I give to baser life. So : have you done ?
Come then, and take the last warmth of my lips. 290
Farewell, kind Charmian ; Iras, long farewell.

[*Kisses them.* IRAS *falls and dies.*

Have I the aspic in my lips ? Dost fall ?
If thou and nature can so gently part,
The stroke of death is as a lover's pinch,
Which hurts, and is desired. Dost thou lie still ?
If thus thou vanishest, thou tell'st the world
It is not worth leave-taking.

Char. Dissolve, thick cloud, and rain ; that I may say,
The gods themselves do weep.

Cleo. This proves me base :
If she first meet the curled Antony, 300
He 'll make demand of her, and spend that kiss
Which is my heaven to have. Come, thou mortal wretch,

[*To the asp, which she applies to her breast.*

With thy sharp teeth this knot intrinsicate
Of life at once untie ; poor venemous fool,
Be angry, and dispatch. O ! couldst thou speak,
That I might hear thee call great Caesar ass
Unpolicied !

Char. O eastern star !

Cleo. Peace, peace !
Dost thou not see my baby at my breast,
That sucks the nurse asleep ?

Char. O, break ! O, break !

Cleo. As sweet as balm, as soft as air, as gentle,— 310
O Antony !—Nay, I will take thee too.

[*Applying another asp to her arm.*

What should I stay—

[*Dies.*

Re-enter IRAS, *with a robe, crown etc.*

Cleo. Give me my robe, and put the crown on my head I have longings after immortality. The juice of Egypt's grapes will no more moisten my lips. Be quick, good Iras, I think Antony is calling me. I see him wake from his eternal sleep to praise my noble act. I hear him mock at Caesar's fortune: for gods bestow good fortune on men in order to excuse themselves for afterwards bringing about its decline. Husband, I come. Now, may my courage prove me worthy to be called your wife! I am fire and air, and the other elements I leave to be eaten by worms So, have you finished? Come then, and get the last kisses from me. Farewell, kind Charmian: Iras farewell for ever.

[*Kisses them Iras falls and dies.*

Have I the poison of the asps in my lips that you fall down dead at their touch? If you can part from life so easily, then death is welcome like a lover's pinch, which hurts and yet is desired. Are you dead? If your spirit flies from the body so quickly, then one need not make much ado about quitting the world.

Char. Let the thick clouds melt in rain, so that I may say that even gods are moved to tears by this woeful sight.

Cleo. Charmian's death proves that I lack her nobility If she meets Antony earlier than I, he will ask her for news of me, and will reward her with that kiss to win which will be for me like the winning of heaven. Come you death-giving creature

[*To an asp, which she applies to her breast*

With your sharp teeth undo this knot of life which is so closely tied Wretched venomous creature be furious and kill me. I wish you could speak, so that I might hear you jeer at Caesar for being so easily outwitted.

Char. O star of the east!

Cleo. Hold your peace. Do you not see that my babe in his sleep sucking milk at my breast?

Char. O, break my heart, break quickly.

Cleo. It is as soothing an balm, as soft as air, as gentle—O Antony!—I will take you also

[*Applying another asp to her arm.*

Why should I stay— [*Dies.*

Char. In this wild world? So, fare thee well.
ow boast thee, death, in thy possession lies
lass unparellel'd. Downy windows, close;
nd golden Phoebus never be beheld
f eyes again so royal! Your crown's awry;
ll mend it, and then play.

Enter the Guard, *rushing in.*

First Guard. Where is the queen?

Char. Speak softly; wake her not.

First Guard. Caesar hath sent—

Char. Too slow a messenger. 320

[*Applies an asp.*

) ! come apace, dispatch; I partly feel thee.

First Guard. Approach, ho! All's not well; Caesar's beguiled.

Sec. Guard. There's Dolabella sent from Caesar; call him.

First Guard. What work is here! Charmian, is this well done?

Char. It is well done, and fitting for a princess
Descended of so many royal kings.
Ah! soldier. [*Dies.*

Re-enter DOLABELLA.

Dol. How goes it here?

Sec. Guard. All dead.

Dol. Caesar, thy thoughts
Touch their effects in this; thyself art coming
To see perform'd the dreaded act which thou 330
So sought'st to hinder.

Within. A way there!—A way for Caesar!

Re-enter CAESAR *and all his* Train.

Dol. O! sir, you are too sure an augurer;
That you did fear is done.

Caes. Bravest at the last,
She levell'd at our purposes, and, being royal,
Took her own way. The manner of their deaths?
I do not see them bleed.

Dol. Who was last with them?

First Guard. A simple countryman that brought her figs;
This was his basket.

Caes. Poison'd, then.

Char. In this vile world ? So, fare you well. Now, death you can boast of having in your possession a matchless woman. Close these eyelids which are as soft down ; the golden sun will never again be seen by these royal eyes. The crown on your head is disordered ; I shall set it right, and then play freely.

Enter the Guard, *rushing in.*

First Guard. Where is the queen ?

Char. Speak softly, do not wake her.

First Guard Caesar has sent—

Char. Too slow a messenger.

[*Applies an asp.*

O, come quickly, and kill me. I am already feeling the effect of your poison.

First Guard. Come here, ho ! All is not well : Caesar has been deceived.

Sec. Guard Caesar has sent Dolabella ; call him.

First Guard. What a work is here ! Charmian, is it well done ?

Char. It is quite well done, and is worthy of a princess belonging to a royal dynasty. Ah, soldier. [*Dies*

Re-enter DOLABELLA

Dol. What is the matter here ?

Sec. Guard All dead.

Dol. Caesar your anticipation has been realized in this spectacle. You are coming only to see that the dreadful act which you sought to prevent has been performed at last

[*Within* 'A way there, a way for Caesar !']

Re-enter CAESAR *and all his train, marching*

Dol. O sir, you are surely a prophet ! What you feared has come true.

Caes. She was braver at the end of her life than was she ever before. She guessed our intentions regarding her and as she was accustomed to rule, she followed her own inclination in this matter But how did they die ? I do not find them bleeding

Dol. Who was the last to visit them ?

First Guard. A simple rustic, who brought her figs This is his basket.

Caes. Then, they poisoned themselves.

First Guard. O Caesar!
This Charmian lived but now; she stood and spake:
I found her trimming up the diadem 340
On her dead mistress; tremblingly she stood,
And on a sudden dropp'd.

Caes. O noble weakness!
If they had swallow'd poison 't would appear
By external swelling; but she looks like sleep,
As she would catch another Antony
In her strong toil of grace.

Dol. Here, on her breast,
There is a vent of blood, and something blown;
The like is on her arm.

First Gaurd. This is an aspic's trail; and these fig-leaves
Have slime upon them, such as the aspic leaves 350
Upon the caves of Nile.

Caes. Most probable
That so she died; for her physician tells me
She hath pursued conclusions infinite
Of easy ways to die. Take up her bed;
And bear her women from the monument.
She shall be buried by her Antony:
No grave upon the earth shall clip in it
A pair so famous. High events as these
Strike those that make them; and their story is
No less in pity than his glory which 360
Brought them to be lamented. Our army shall
In solemn show attend this funeral,
And then to Rome. Came, Dolabella, see
High order in this great solemnity. [*Exeunt.*

First Guard. O Caesar, this woman Charmian lived only a moment ago. She stood and spoke. I saw her setting in order the crown on the head of her mistress. She trembled as she stood, and all of a sudden dropped down dead

Caes. O noble weakness! Had they swallowed poison their bodies must have been swollen. But she looks like one asleep, and is so fresh charming even in death that it appears as if she were going to catch another Antony in the strong mesh of her beauty.

Dol. Here on her breast there is an emission of blood and some swelling. There is a similar spot of blood and swelling on her arm.

First Guard Here is the mark left by a snake as it crawls, and these fig leaves have slime upon them like the aspic leaves which grow on the caves of the Nile.

Caes. Most probably she died of snake-bite. For her physician has informed me that she studied assiduously the ways to die painlessly. Take her bed up and remove the dead bodies of her women from the monument. She shall be buried by the side of Antony. No grave on earth will enclose a pair so famous. Such great events as these are bound to affect their authors, and their story is as much made up of pity for those who suffered as honour for those who caused their suffering. Our army will attend their funeral in a solemn procession; after that we will go to Rome. Dolabella, see that their funeral is conducted with befitting splendour.

Critical Notes :

The events of this opening scene occur in Cleopatra's palace at Alexandria. As Harrison points out, this scene "follows one of Shakespeare's favourite patterns in his maturity. Two minor persons. Philo and Demetrius (who do not reappear), enter by one of the doors of the main stage. Philo is indignant at Antony's dotage, and this is the opening note—a great captain who has so degenerated that he has become,

"the bellows and the fan
To coal a gipsy's lust."

There are two themes of this play, namely love and war : each theme wins a victory, one spiritual and the other material. The play begins with the theme of love, the greater of the two themes ; for, there is ample evidence in the play to show that Shakespeare regards the conquest of love as superior to worldly conquest. Philo looks at Antony's infatuation purely with the eyes of a soldier. He condemns it because it has led Antony astray from the path of his duty as a soldier and administrator. But he is unable to recognise the subtle spiritual and ethereal element in it.

As the scene opens we find Philo commenting on Antony's infatuation for Cleopatra. He, is a great captain, has now turned a woman's slave His eyes, which glowed like those of Mars in the battle, now bend constantly"upon a tawny front" His breast, which heaved to violently in the battle as to break the buckles of his armour, has now become "the belows" "to cool a gipsy's lust" While philo is yet in the midst of his comment Antony and Cleopatra appear on the stage followed by their attendants

Messengers from Rome have arrived, but Antony does not care to grant audience to them. Cleopatra takes delight in teasing him with her taunts. She points out that the messengers, perhaps, have brought a message from Antony's wife, Fulvia, of whom he has ever been afraid. Or, perhaps, they have brought a mandate of Caesar, which Antony cannot but obey. But, Antony cares little for these taunts and replies ·

Let Rome in Tiber melt, and the wide arch
Of the ranged empire fall.

When Cleopatra presses him till further to receive the messengers from Rome, Antony curtly replies,"No messenger, but thine" Antony, Cleopatra and their attendants leave the stage. Demetrius wonders at Antony's incivility in not allowing Caesar's messengers to appear before him. Philo replies that he lacks his habitual Politeness only when he is drunk, and is, therefore, not Antony.

Line.

1. **Nay**—Demetrius and Philo are continuing a conversation which has already begun. Obviously, they are talking about Antony's infatuation for Cleopatra.

Dotage—foolish and extravagant love.

This......general's—Antony's love for Cleopatra.

2. **Overflows the measure**—exceeds all limits, and is, therefore, foolish.

Goodly eyes—beatiful and bright eyes.

3. **The files.........war**—"troops drawn up in battle array."

4. **Plated Mars**—the god of war wearing his bright armour. Mars was the god of war among the ancients. He was the sun of Jupiter and Juno.

4—5. **Now bend.........their view**—perpetually render devoted service of their look (to Cleopatra).

6. **Tawny front**—Cleopatra's face with its brown complexion. Cleopatra was of pure Greek origin ; but the eastern sun might have reduced her complexion brown.

2—6. *Explanation*—**Those his goodly.........tawny front**—those fine eyes of Antony which, while scanning his troops drown up in battle array, were accustomed to gleam brilliantly like Mars, the god of war, habited in his bright armour, now render devotedly the service of their look to the brown face of Cleopatra. That is, Antony, the greatest soldier of the world no more thinks of war and fighting, and under the spell of Cleopatra's beauty has virtually become her slave.

6. **His captain's heart**—his rarely brave heart.

7. **In the.........fights**—in the thick of battles where soldiers on both the sides fight with extreme valour.

8. **The buckles......breast**—the buckles with which his armour was fastened. Those buckles were broken as he breathed heavily with anger and fatigue in a battle.

Reneges......temper—gives up all moderation.

9—10. **And is become......gipsy's lust**—Antony's sighs now act like bellows and fan, since they are meant to cool the heat of Cleopatra's lust.

Gipsy's lust—"Gipsy", a corruption of the term "Egyptian". The word is used derisively of Cleopatra.

11. **Take but good note**—if you observe them carefully.

12. **The triple pillar**—one of the triumvirs, the other two being Caesar and Lepidus. Each of the triumvirs ruled over one-third of the Roman empire. Antony was the ruler of the eastern part of the empire.

12—13. **The triple......fool**—Antony, the ruler of one-third of the Roman empire has now become a fool on account of his infatuation for a whore (*i. e.* Cleopatra).

14. If it......much—if you really love me, tell me the extent of your love.

15. There's............reckone'd—the love whose extent can be reckoned is bankrupt.

16. I'll set ....beloved—I shall set a limit to your love.

17. Then must......new earth—In that case you will have to find out a new heaven and a new earth, for the present heaven and earth are not large enough to contain my love for you.

18. News.........Rome—my lord, messengers have come from Rome with important news.

Grates me—it annoys me to be thus disturbed.

The sum—tell me the sum and substance of the news they have brought.

20. Fulvia—"A bold and ambitious woman who married the tribune Claudius, and afterwards Curio, and at last M Antony. She took a part in all the intrigues of her husband's triumvirate, and showed herself cruel as well as revengeful......Antony divorced her to marry Cleopatra, upon which she attempted to avenge her wrongs by persuading Octavia to take up arms against her husband. When this scheme did not succeed, she raised a faction against Octavia, in which she engaged L. Antonius her brother-in-law, and when all her attempts proved fruitless, she retired into the east, where her husband recevied her with great coldness, and indifference. This unkindness totally broke her heart, and she soon after died, about 40 years before the Christian era."—Lempriere's Classical Dictionary.

Perchance—possibly.

Fulvia......angry—Perhaps the messengers have brought news that Fulvia, your wife, is angry with you.

ho is a boy yet and has hardly this remark of Cleopatra is that ears, is afraid of the boy Caesar

Caesar—Augustus, Caius Julius Caesar Octavianus, the adopted son of Julius Caesar. the great Roman general and conqueror After the murder of Julius Caesar he, aided by Antony and Lepidus, defeated the conspirators at Philipi. On his return to Rome he entered on a triumvirate with Antony and Lepidus But subsequently he found cause to throw Lepidus into prison The friendship which subsisted between him and Antony was broken as soon as the fear of a third rival vanished away. Antony had married Caesar's sister, Octavia. But as this step was political, and not dictated by affection, Octavia was slighted, and Antony resigned himself to the pleasures and company of the beautiful Cleopatra "Octavia was incensed. and immediately took up arms to avenge the wrongs of his sister, and perhaps more eagerly to remove a man whose power and existence kept him in continual alarms and made him dependent Both parties met at Actium, 31 B. C., to decide the fate of Rome. Antony was

supported by all the power of the east, and Octavia by Italy. Cleopatra fled from the battle with 60 ships, and her flight ruined the interest of Antony, who followed her into Egypt. The conqueror soon after passed into Egypt, besieged Alexandria, and honoured, with a magnificent funeral, the unfortunate Roman and the celebrated queen, whom the fear of being led in the victor's triumph at Rome had driven to commit suicide."

22. His.........to you—Caesar's command which you dare not disobey.

23. Take......kingdom—Conquer that kingdom.
Enfranchise—set free.

24. Perform't......thee—if you do not obey our order we will punish you.

How, my love—why are you speaking in this manner, my love ?

25. Perchance......like—perhaps, no it is almost certain.

26. You.........longer—You will not be allowed by Caesar to stay any longer in Egypt.

26—27. Your......from Caesar—Caesar has sent his order to you to leave Egypt immediately.

27. Therefore...Antony—Therefore Antony, you must receive Caesar's messengers and hear the news they have brought.

29. Process—Summons. In this expression is implied the taunt that Antony is being hen-pecked by his wife.

Caesar's...say ?—While pretending to correct herself Cleopatra taunts Antony once again with being afraid of Caesar. She means to say that "the scarce-bearded Caesar" has summoned Antony to Rome, and he being all obedience to Caesar will leave Egypt for Rome immediately.

Both ?—Perhaps Antony has received orders to leave Egypt both from his wife Fulvia and from Caesar.

29—30. As I am......Antony—Antony, you blush as surely as I am the queen of Egypt.

30—31. And that.........homager—Now that you are blushing your cheeks are red, and your blood rising to your cheeks offers homage to Caesar.

31—32. Else so.........scolds—Perhaps you blush in the same manner as you do when you are scolded by your shrilltongued wife, Fulvia.

29—32. *Explanation.* As I am Egypt's.........Fulvia scolds : Antony, you are blushings as surely as I am Egypts' queen. Your blood rising to your cheeks is offering homage to Caesar. Or, parhaps, your blush in the same manner as you do when you are scolded by your shrill-tongued wife, Fulvia.

33. Tiber—a river in Italy which flows from the Apennines to the Mediterranean, passing through Rome.

33—34. And the................empire fall—"may the whole edifice of the vast Roman empire, now so well-ordered, fall into ruins !"

"Wide arch"—this expression suggests the vastness of the mighty Roman empire which has been compared here to a firm and lofty edifice.

Ranged—well-ordered.

34. Here is my space—there is room enough for me in Alexandria. This is, I am fully contented with the pleasures I can enjoy here. I do not want anything beyond them.

35. Kingdoms are clay—Kingdoms are as insignificant as clay and, therefore, not worth the trouble of conquering.

Dungy—filthy.

35—36. Our dungy.........man—the earth should not be any *special care of man, since it feeds both beast and man alike.*

36—37. The nobleness.........thus—the real nobility of human nature consists in the reciprocation of love.

37. When.........pair—when such a pair of lovers as we are.

39. On pain.........punishment—on the penalty of punishment for denial.

To weet—to know,

40. Peerless—matchless.

36—40. *Explanation.* The nobleness.........peerless—The real nobility of life consists in the reciprocation of love, especially of such a pair of lovers as we are. I want the world to acknowledge on pain of punishment for denial that as a pair of lovers we stand matchless That is, no pair of lovers on earth can reciprocate each other's love so well as we do.

40. Excellent falsehood—a well-worded declaration but wholly false.

41. Why did he.........her ?—If Antony is so sincere a lover as he pretends to be, why did he not love his wife Fulvia ?

42. I'll seem.........not—he considers me to be a fool which I am not.

42—43. Antony... ..himself—Antony will show the nobility of his character.

43. But stirr'd......Cleopatra—I can show the real nobility of my nature only when I am inspired by Cleopatra to do so

44. For the........love—out of the love we bear to Venus the goddess of love.

Her soft hours—the luxurious hours of the goddess of love

45. Confound—waste.

Conference harsh—unpleasant talk.

46. Should stretch—ought to be spent.

44—47. *Explanation.* Now, For the......pleasure now—Now, out of our love for Venus, the goddess of love, and her luxurious hows. let us not waste our time in taunting each other and exchanging hard words. We should not spend even a minute of our life without enjoying some pleasure.

Sport—pastime.

48. Wrangling—quarreling.

Fie—*Fie upon you, that is, you ought to be ashamed of* yourself.

49. Becomes—suits, Antony means to say that all moods suit Cleopatra. In sorrow and anger she is just as lovely as she is when cheerful.

Chide—rebuke.

50—51. Whose every.........and admired—every mood, passion and impulse assumes such a fair shape in Cleopatra as to become an object of admiration.

52. No......thine—I shall receive only your messengers. That is, I shall receive your messenger, should you choose to send me one. But I do not want to be bothered by the messengers from Rome.

53. Note—observe.

54. Qualities—characteristics.

52—54. And all alone.........of people—"And sometimes also, when he would go up and down the city disguised like a slave in the night, and would peer into poor-men's windows and their shops, and scold and brawl with them within the house. Cleopatra would be also in a chamber-maid's array, and amble up and down the streets with him, so that often time Antonius bare away both mocks and blows" (Skeat, *Shakespeare's Plutarch*).

55. Last night......it—You told me last night that you wanted to be amused in this way.

Speak..............us—These words are spoken to the attendant who had brought him the news that messengers from Rome had arrived.

56. Is Caesar with................slight ?—does Antony hold Caesar so much in contempt that he will not even receive his messenger ?

57. Sir, sometimes......Antony—he behaves in this way when he is not in his right frame of mind.

58. Great property—nobility of character.

59. Still—always.

Which still......Antony—which should ever be the characteristic quality of Antony.

57—59. *Explanation.* Sir sometimes......with Antony—Sometimes when Antony is not in his right frame of. mind, he is found wanting in that nobility of character which should ever be his characteristic quality.

59. I am full sorry—I am extremely sorry.

60—61. That he......at Rome—by his present conduct Antony has proved that those who thus represent him at Rome, and who are regarded as liars, only speak the truth.

61—62. But I......tomorrow—but I hope he will behave better tomorrow.

62. Rest you happy !—a courteous form of farewell.

Act I. Sc. II

The previous scene reveals Antony's infatuation for Cleopatra. This scene begins with the light amusement of the chattering group of Cleopatra's followers. They surround a soothsayer and press him to tell their fortune. The soothsayer's replies to their queries are partly in jest and partly in earnest. While this fun is in progress, preparations for a banquet are being made. Enobarbus, one of the followers of Antony, suggests that at the banquet there should be "wine enough for Cleopatra's health of drink"

Cleopatra comes in search of Antony. She has come to know that Antony has changed suddenly from the doting lover to the general, and has sent for Caesar's messengers to come and deliver their news to him. She fears lest he should return to Rome, and is, therefore, anxious to detain him in Egypt with the help of her feminine art. But when Antony himself approaches in deep talk with a messenger from Rome, Cleopatra becomes imperious and stalks away with her following.

Antony suddenly realizes that in his infatuation for Cleopatra he has been seriously neglecting his duty as a statesman and soldiers, and that his neglect of duty has caused serious disturbances in the empire. He quickly summons one messengers after the other to hear his news. The first messenger tells him that his wife, Fulvia, went on war against his brother Lucius, but that afterwards she and Lucius both combined to fight against Caesar. But they were defeated by Caesar and driven out of Italy. Next he tells him of the conquests of Labienus, the King of Parthia who has annexed to his kingdom a part of the Roman empire. The messengers cannot refrain from saying that while all that was going on Antony was sitting idle in [illegible] messenger who tells Antony that [illegible] y is upset by the news In a brief [illegible] has been wishing Fulvia's death, yet [illegible] wishes she were alive

Then comes Enobarbus who is Shakespeare's own creation, for he exists in Plutarch merely as an name "He is indeed another of the commentator characters, reincarnations of the old chorus, which Shakespeare invented to give his own reflections on the persons and events in his play. Enobarbus is the blunt, cynical soldier, a man of great common-sense and much experience of a sordid world He is a honest man.........entirely frank, seeing clearly through the self-deception of his betters, following where his own best fortunes lie,

but yet imbued with the soldierly virtues of obedience and [illegible]tunes Such a man is a natural commentator in any society, and he can be trusted to say what he thinks fearlessly and brutally."

Enobarbus has little patience with hyprocrisy. So, when Antony laments Fulvia's death, he observes half tauntingly that her death should not be a great loss to Antony, since he can easily have another wife. Antony tells him that he has decided to leave Egypt immediately, for owing to political reasons it is absolutely necessary for him to reach Rome as early as he can. Sexus Pompeius is threatening Caesar with a war, and unless he reaches Rome immediately this imminent danger of war cannot be averted. At first Enobarbus is not impressed by this sudden return of the sense of duty in Antony he has seen it before on the morning after a gaudy night. So, he replies in a comical vein that if he leaves Egypt Cleopatra is sure to die of sorrow. But when he discovers that Antony is firm in his decision, he goes to inform his officers that the General has decided to leave Alexandria for Rome immediately.

1. Most.........Alexas—said comically. Alexas is so good as to be the possessor of every virtue in its perfect form.

2. Most absolute—possessing all those qualities which make one a perfect man.

Soothsayer—one who tells the future.

5. Your will ?—what do you want ?

6. That know things—who can foretell future.

7—8. In nature's......can read—though nature has kept future a closely guarded secret, yet I can know it a little.

11. Give me good fortune—tell me that my fortune is good.

12. I make not, but foresee—I cannot create good or bad fortune ; I can only foretell it.

13. Foresee me one—then tell me my fortune.

15. He means in flesh—he means to say that your looks, and not your fortune, will improve.

16. You sha'll......old—you will outlive your beauty, so that when you grow old you will need the help of rouge to appear good looking.

17. Wrinkles forbid !—"may wrinkles not come to make that necessary !"

18. Vex not...........attentive—do not vex the soothsayer with your remarks, Listen attetively to what he says.

20. I had...........drinking—I had rather heat my liver with drinking than with love. That is, I had rather do anything than meet with such a fate as that.

23. Good now—now my good fellow.

24. And...........all—let me outlive all those three kings.

25. Herod of Jewry—"King Herod in the medieval Mystery.

was represented as a blustering tyrant, especially in view of his slaughter of the Holy Innocents." *Boas*

25—26. To whom........homage—who would subdue even so cruel a king as Herod of Jewry.

26—27. Find me...........my mistress—tell me that I shall marry Octavius Caesar, and will thus be equal in social status to my mistress, Cleopatra.

28. The lady...........serve—Cleopatra

29. I love......figs—according to Steevens it was a proverbial phrase.

30—31. You have seen...........to approach—the fortune that awaits you in future is not so good as that you have already experienced.

32. Belike—probably.

Then belike...........names—then, perhaps, my children will all be illegitimate.

33. Prithee—kindly tell me.

Wenches—girls

34—35. If every...........a million—if everyone of your wishes were a womb and every womb fertile, you would have as many as a million children.

36. Out fool—away with you, you fool.

I forgive.........witch—thou you dabble in black art and deserve punishment on that account, yet I forgive you.

37. Tell Iras hers—now tell Iras her fortune.

38. We'll........fortunes—we all want to know our fortune

39—40. Mine, and most.. ......drunk to bed—the fortune that awaits me and many others tonight is to go drunk to the bed

41. Presages—predicts ; foretells.

There's......chastity—such a palm as this predicts chastity

42. E'en as the...... ... .famine—just as the flood in the river Nile is suggestive of famine. But this remark of Charmian is untrue, for the higher the Nile rose she richer was the crop owing to the deposit of the alluvial mud.

43. You wild bedfellow—you mad fellow

You cannot soothsay—you cannot foretell future

44. An oily palm—a moist hand.

A fruitful prognostication—a sign of fecundity.

45. I cannot........ear—I can do nothing, not even so trifling a thing as to scratch my ear. Charmian means to say that a moist hand is certainly the sign of fecundity.

46. Worky-day—working day ; plain ; common.

47. Alike—identical.

48. But how...........particulars—but how are our fortunes identical ? Explain to me in detail.

49. I have said—I cannot say anything more than what I have already said.

50. Am I not........she ?—is my fortune in no way better than hers ?

51. Our worser...........mend !—may God turn our bad ideas good !

51—52. Alexas........his fortune—tell us what fortune is in store for Alexas.

52—53. O, let him..........thee—I pray to you, O Isis, that Alexas may marry a bad woman.

Isis—"the nature-goddess of Egypt, wife and sister of Orisis, god of the dead. Isis was indentified also with the mood and Orisis with the sun : Horus, god of light, was their son."

53--54. And let her.........a worse—let the first wife of Alexas die, and let him marry a worse woman the second time.

55—57. Good Isis...........more weight—Good Isis grant this trifling prayer of mine even if you refuse to accept the more important ones.

61. Saw you my lord ?—have you seen my lord Antony ?

64. A Roman thought—a thought of serious Roman affairs.

63—64. He was disposed......struck him—he was inclined to be merry, but was suddenly reminded of serious affairs at Rome.

67. My lord approaches—Antony is coming.

69. Fulvia......the field—Your wife Fulvia was the first to appear in arms.

70. Against......Lucius—did she go on war against my brother Lucius ?

72—73. The time's......Caesar—The war which your wife waged against your brother Lucius soon came to an end, for the state of affairs made it necessary for them to give up their enmity and to make common cause against Caesar.

74—75. Whose better......drave them—Cæsar scored decisive victory over your wife and Lucius even in the first battle and so forced them to leave Italy.

Well, what worse ?—what worse news than this, and, therefore, worst of all, have you to give me.

76. The nature......teller—"the bringer of evil tidings shares in the displeasure with which they are received."—*Deighton*.

77. When it.........coward—it happens only when the person for whom the news is brought is either a fool or a coward.

On—do not hesitate to give me your news.

78. Things.........with me—events which have already happened do not affect me.

79—80. *Explanation*. Who tells me......flatter'd—I am pleased with the person who tells me the truth, even it his news is of the most fatal character, and I listen to him with as deep an interest as I should to one who had a flattering tale to tell.

80. Labienus—"Brutus and Cassius had sent Labienus to seek help from Orodes, King of Parthia. After the defeat of the conspirators at Philippi, Labienus had remained with Orodes."

81. This......news—it is a shocking news and will greatly upset you.

82. Extended......Euphrates—has conquered the whole of Asia up to Euphrates.

83—84. His conquering......to Ionia—his banner waved triumphantly over the whole of the region from Syria to Lydia and from there to Ionia That is, he has conquered the whole of this region.

85 Antony.........say—you wanted to say "Antony"; but you stopped thinking that I would be displeased if you blamed me in any way.

86 Speak to me.... .. tongue—speak to me with the utmost frankness; do not water down what is generally reported of me

87. Name Cleopatra.........Rome—speak of Cleopatra exactly as people speak of her in Rome.

88. Rail......phrase—speak ill of me in the very language of Fulvia; rail at me in the terms with Fulvia uses.

Taunt my faults—taunt me for my faults.

89. Full license—absolute freedom

88—90 And taunt......to utter—You can taunt me freely and without the least hesitation to my faults Let there be full force of truth and anger in your taunt, for I am really at fault.

90—92. *Explanation* O, then we...........our earing—"our active minds become clogged with weeds when the truth is concealed from us: when we are told our faults these weeds are ploughed up"
—*Boas*.

Fare......while—leave me for a short while

93. At........pleasure—I shall ever be ready to attend your lordship whenever you are pleased to send for me

94. Sicyon—"now Basilico. a town of Peloponnesus, the capital of Sicyonia. It is celebrated as being the most ancient kingdom of Greece, under a succession of monarchs of whom little is known except the names". —*Lempriere's Classical Dictionary*

From Sicyon.........Speak here—send here the messenger fro[illegible] Sicyon, so that he may deliver his news to me.

96. He stays........will—he a[illegible]aiting fo[illegible]ur [illegible] appear before you.

97—98. *Explanation:* These s[illegible] dot. [illegible] come my infatuation for Cleopatra, [illegible] my [illegible] her will be my ruin.

Which like the courser's hair etc.—According to an old belief recorded by Holinshed "A horse hair laid in a pail full of the like water will in a short time stir and become a living creature." The horse-hair, though endowed with vitality, is not really dangerous. In the same way, the events which have developed, though alarming, are not dangerous as yet.

170—172. *Explanation.* **Much is...........poison**—The events, as they have developed, are alarming, but are free from danger as yet. They can, thus, be compared to horse-hair, which, though endowed with vitality, is not really dangerous.

173. **To such........us**—to our officers ; to those who are subordinate to us.

172—174. **Say, our pleasure.........from hence**—tell those who are subordinate to us that we have been pleased to decide on quitting Egypt without further delay.

175. **I.........do 't**—I shall carry out your order.

ACT I. SCENE III.

Critical Note :

In the previous scene, Antony awakes to the sense of duty. He suddenly realizes the folly of his infatuation. He was so engrossed in his love for Cleopatra that he forgot the empire and its affairs altogether. His wife aided by his brother waged a war against Cæsar. Sextus Pompeius grew so powerful as to become a grave danger to the state. While all that was happening in the empire. Antony was making love to Cleopatra. But now he realizes his mistake, and decide to quit Egypt immediately.

> The strong Egyptian fetters I must break
> Or lose myself in dotage.

In this scene he meets Cleopatra, and explains to her the reason of his hasty departure from Egypt. But Cleopatra is not the woman to relinquish easily her hold on him. She would exercise all her feminine art to keep him in Egypt, and she proceeds to give her women a lesson in holding a man :

O never was there queen
So mightily betray'd !

She has lost her faith in Antony's professions of love. Did he not make similar professions of love to Fulvia ? How can he, who was false to his own wife, be true to Cleopatra ? After repeated attempts Antony at last succeeds in telling her of the grave news he has received from Rome. Sextus Pompeius is offering a real threat to the security of the empire, fickle Romans are fast shifting their loyalty him, and, above all, Fulvia, his wife, has died. Cleopatra replies that the news of Fulvia's death is a fabrication.

Though age from folly could not give me freedom.
It does *from* childishness : can Fulvia die ?

But when she sees that Antony is speaking the truth, she turns on him with,

Now I see, I see.

In Fulvia's death, how mine received shall be. She says that Antony is heartless, and that his protestation of love is as false as that of an actor on the stage. The news of wife's death does not perturb him in the least for the simple reason that he never loved her. "Antony becomes uncertain of himself, pleading for reason, [illegible] for help. But she mocks him as [illegible] and from pathos to dignity and [illegible] lizing that her power and persua- [illegible] gypt yields to his wish, and bids [illegible]

[illegible] you hence ;
Therefore be deaf to my unpitied folly,
And all the gods go with you ! upon your sword
Sit laurel victory ! and smoth success
Be strew'd before your feet !

Antony too, assures Cleopatra that though he returns to Rome, he will ever remain her "soldier-servant" His parting words to [illegible]

[illegible] l flies,
[illegible] yet with me,
And I, hence fleeting, here remain with thee,

1. Where is he ?—where is Antony ?

2. I did......since—I have not seen him since you met him last.

3. I did......you—do not let him know that I sent you.

3—4. If you.........dancing—give him the impression that my mood is just opposite to his mood, so that if you find him sad tell *him that I am so cheerful that I am dancing.*

4—5. If in.........sick—if you find him cheerful tell him that I am suddenly taken ill.

6—8. *Explanation.* Madam methinks..............from him—Madam, if, as you pretend, you love him dearly, you do not employ the right method to evoke a similar passion in him.

8. What should........do not—What, in your opinion, is the right method, I fail to employ ? What is that which I ought to do ?

9. In each........in nothing—instead of opposing his desires yield to them completely.

10. Thou teachest........lose him—a fool as you are, you are teaching me the sure way to lose him.

11—12. Tempt him......often fear—do not thwart his wish too much, For, in coarse of time, we come to hate that which we have frequent reason to fear.

11. I wish forbear—I wish you could refrain from trying him so far.

11. Tempt—provoke ; defy.

13. I........sullen—at the sight of Antony, Cleopatra pretends to be ill. She tells Charmian that the part she intends to play is that of being sick and morose in temper.

Sullen—gloomy ; morose.

14. I am sorry........purpose—I regret having to announce my intention.

15. Help........Charmian—take me away, dear Charmian, for I am not well.

I shall fall—I am about to faint.

16—17. It cannot......sustain it—this agony cannot last longs ; nature will assuredly give way before it.

19. By that......eye—from your very looks.

There's news—you have some good news to impart.

20. The married woman—Fulvia.

You may go—Cleopatra assumes that Antony has received sommons from his wife, Fulvia.

21. Would she......to come !—I wish she had never permitted you to go to Egypt.

23. I have...........you—since I am not your wife, I have not that power over you which Fulvia has.

25—26. Yet at........planted—from the very beginning I was conscious of the treachery intended against me. Cleopatra means to say that Antony's love for her was pretention from the very start, and that she knew that fact.

29. Riotous madness—it wou'd be the very frenzy of madness.

27—31. *Explanation.* Why should I...........in swearing ?—Though with your oaths and protestations of love you may shake the gods seated on their thrones in heaven, yet can I never believe that you will be true and loyal to me ; for, one who has been false to his own wife can never be true to another woman. It would be sheer madness to allow oneself to be entangled by those insincere oaths which are now sooner uttered than broken.

32. Seek........going—do not try to offer an excuse for your quitting Egypt.

33. **When ....staying**—when you sued to be allowed to stay.

34. **No going then**—then you did not talk of going.

35—37. **Eternity was......of heaven**—Then you assured me with repeated oaths that there was eternal life in our lips and eyes, and bliss in our arched brows. At that time even meanest parts had a divine origin in your eyes.

32—39. *Explanation.* **Nay, pray you......greatest liar**—Do not try to discover an excuse for your going ; just bid goodbye to me and and go. When you sued to be allowed to stay, then was time for speeches. You did not talk of going at that time. Then you assured me with repeated oaths that there was eternal life in our lips and eyes, and bliss in our arched brows. At that time even our meanest parts had a divine origin in your eyes. They are so still. But, if they appear differently to you now ; it is because you, the world's' greatest soldier, have turned the greatest liar.

39. **How......lady**—what is the matter lady.

40. **Inches**—height.

40—41. **I would......in Egypt**—I wish I had your height and strength, for then I could show that I had courage enough to bring you to your knees in submission.

42—43. **The strong...........awhile**—owing to extraordinary circumstances it has become necessary for me to go to Rome immediately.

43—44. **But my......with you**—but while I shall be at Rome, my heart will remain with you in Alexandria.

44—45. **Our Italy........swords**—civil war has broken out in Italy.

45—46. **Sextus Pompeius.... .of Rome**—Sextus Pompeius with his powerful fleet is about to reach the port of Rome. Or, perhaps, the word "port" is used in the sense of "gate"

47—48. **Equality......faction**—"The existence of two powers so evenly balanced gives birth to factions that narrowly scan the strength of each to see which it will be most advantageous to side with".—*Deighton.*

48—49. **The hated.. ...to love**—So long as pompey was weak he was hated , but now that he has become strong, he is loved and admired by all.

49—52. *Explanation.* **The condemn'd.... numbers threaten**—Pompey, who till recently was in disgrace, is now dignified with all the honours that once belonged to his father He is quickly winning the love if all such persons as have not prospered under the present regime. Such disgruntled persons, being large in number, are proving a source of danger to the state.

53—54. **And quietness...change**—Tranquility itself has grown sick of rest and inactivity, and will, therefore, welcome any change,

however violent. This is, people have grown so tired of the continued peace of the times that they would welcome even the danger and excitement of war.

54. My.........particular—my more special reason for leaving Egypt so suddenly.

55. And that...my going—and which ought to offer an assurance to you that my going to Rome is safe from your point of view. That is, the particular reason for which I am going to Rome should not cause any worry to you.

57—58. Though age......childishness—though my advancing years could not prevail on me to give up my levity of life, they have at least taught me not to be so childish as to believe your story of Fulvia's death.

60. At.........leisure—whenever you have time to read this letter.

61. Garboils—disturbances.

Awaked—created.

At.........best—means, perhaps, that "the best news, *i. e.* of Fulvia's death, will be found at the end of the letter."

62. O......love !—as a lover you are false and unreliable

63. The sacred vials—"alluding to the lachrymatory vials, or bottles, of tears, which the Romans sometimes put into the urn of a friend"—*Johnson.*

63—64. Where he......water ?—Cleopatra means to say that since Antony is false as a lover he is not lamenting the loss of his wife.

64. Now I see......shall be—he is so callous that he is not affected in the least by the news of his wife's death. Since he is callous by nature, I can easily foresee how he will receive the news of my death.

66. The purposes I bear—my intentions which I want to disclose to you.

66—67. Which are......the advice—my carrying out to abandoning my plan will depend on the advice you will give me.

67—68. By the.........slime —I swear by the sun which renders fertile the slime deposited by the Nile on adjacent fields.

70—71. Making......affect'st—I shall make peace or war according as you prefer the one or the other.

71. Cut my.........come—cut the laces of my dress so that I may breathe freely.

72—73. I am quickly.........loves—I quickly recover from my sudden illness provided that Antony loves me.

73. Forbear—be patient.

74—75. And give......trial—bear a testimony to the truth of his love, which is capable of enduring any trial it can honourably be put to.

75. **So Fulvia told me**—you must have said the same thing to Fulvia.

77. **Adieu**—good-bye.

77—78. **And say......to Egypt**—then assure me that the tears you shed were caused by the pain of separation from me.

78. **Good now**—my good fellow.

79. **Dissembling**— hiding one's real feelings.

78—80 **Good now......perfect honour**—now my dear fellow, play the part of an honest man so very well that it *may appear like* perfect truth. Cleopatra means to say that Antony's, protestations of sincere love for her are nothing but play-acting.

80. **You'll.........no more**—stop your strictures on the sincerity of my love, otherwise you will drive me into a furious passion.

81. **Meetly**—fairly well done

You can do......meetly—this is fairly well done, but you can act still better.

82—83. **Still......the best**—he is steadily improving in his acting, but this is not his best performance

84. **The Herculean Roman**—Plutarch says that the family of the Antony traced their descent from Antony, son of Hercules. 'Now it had been a speech of old time, that the family of Antony were descended from one Anton, the son of Hercules, whereof the family took name. This opinion did Antonius seek to confirm in all his doing; not only resembling him in the likeness of his body, as we have said before, but also in the wearing of his garments" (Skeat, *Shakespeare's Plutarch*.)

84—85. **How this......chafe**—how exceeding well he plays the part of a man in anger.

87. **But......it**—but that is not what I wanted to say.

88. **But there 's not it**—but I am not thinking of it at present.

89. **Something......I would**—it is something of real importance I wish to say, though I cannot say exactly what it is.

90—91. **O, my oblivion......... ..forgotten**—"O this oblivious memory of mine is as false and treacherous to me as Antony is, and I forget everything." (Steevens)

91—93. *Explanation.* **But that.. ......itself**—If it were not that you, as a sovereign, hold idleness as your subject, I would have regarded you as idleness personified.

93—95. **'T is sweating...........this**—What you are pleased to call idleness in me is in reality an unbearable burden near to my heart. This is, my grief is unbearable, though I affect to trifle with it.

96. **Becomings**—graces.

96—97. **Since my........to you**—if my graces fail to please you, they become an instrument of torture to me.

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96. **Becomings**—graces.

96—97. **Since my........to you**—if my graces fail to please you, they become an instrument of torture to me.

97—101. *Explanation*. Your honour........your feet !—Since your sense of honour induces you to quit Egypt immediately, you should be deaf and pitiless to my foolish complaints. May you be helped by all the gods in your endeavour to subdue your enemy ! May you achieve victory with your sword, and may you tread on the path leading to success !

102—104. *Explanation*. Our separation........with thee—We will part from each other, and will yet live together. For though you physically remain here, in spirit you accompany me. Likewise I, though bodily going hence, remain here with you in spirit.

Act I. Scene IV.

Critical Note : This scene is set in Rome where the other members of Triumvirate, young Octavius, Caesar and Lepidus, impatiently lament the shortcomings of their senior partner, Antony. Caesar has received news from Alexandria that Antony spends his days in fishing and drinking and nights in revelry. He has grown so negligent of his duties as a statesman that he did not even allow Caesar's messengers to appear before him. He has not only developed illicit sexual relation with Cleopatra, but has also grown fond of low company. He sits and keeps "the turn of trippling with a slave", goes staggering down the streets with drunken gaits at noon, and is ready to exchange blows with any common wretch who smells of sweat. Antony's worst fault in the eyes of Caesar is that he is tippling when he should be in the field. He knows that the empire is confronted with a grave danger, that Pompey is threatening to overthrow the power of the triumvirs, and yet he cannot tear himself from his pleasures and pastimes in Alexandria. Lepidus tries to assuage Caesar's wrath by pointing out that Antony has more virtues than faults, but Caesar cannot be so easily appeased. Neglect of one's duty is an unpardonable fault in his eyes.

A messenger enters to inform Caesar that Pompey is every hour growing in strength. He is strong at sea, and the discontented and even the pirates are joining him. He has started raiding the coastal towns, whose inhabitants tremble to hear his name. No sooner does a ship leave the harbour of Italy than she is captured by Pompey's pirates. Young and full blooded Romans are going to take service under Pompey, and are, thus, augmenting his power still further.

Caesar ardently wishes that Antony had given up his revelry and hastened to Rome to aid his allies. He is reminded of the time when he was every inch a soldier. When driven out of Modena he took shelter in the Alps, he cheerfully bore such hardships as even savages could not bear. He ate the barks of trees and the roughest berries, and drank from dirty puddles. Even beasts would refuse to eat the food, he then willingly ate. And yet his health did not decline in the least. Caesar prepares for a war against Pompey, and there is a faint hope lurking in his mind that Antony would join him at the last moment.

17. Amiss—wrong

16—17. Let us grant......of Ptolemy—let us grant that it is ot wrong on Antony's part to have illicit sexual relation with 'leopatra.

18. To give......mirth—"to squander the wealth of a kingdom n a single feast."

18—19. To sit......a slave—to sit at the same table with a low vretch and drink wine with him.

20. To reel.........noon—to be drunk by noon, and go down he streets with staggering gaits.

20—21. And stand...........of sweat—to exchange blows with common labourers who smell of sweat.

21. Say......him—Let us grant that these are not serious faults in Antony

22—23. As his.........cannot blemish ;—but it is an admission that can hardly he made, for a man must be dignified indeed for such conduct not to degrade him.

24. Soils—faults.

23—25. Yet must......lightness--When Antony's levity puts so great a burden on us, there can be little excuse for his faults.

26. Vacancy—leisure.

27. Surfeits—satiety.

The dryness......bones—pain in joints.

28. Call.........for't—would call him to account for it.

29. Drums him—calls him aloud.

That......sport—which loudly warns him to forsake his revelry.

29—30. And speaks......and ours—both his condition and ours warn him aloud to forsake his revelry.

30. 'T is to be chid—Antony deserves to be rebuked for his conduct.

31. Rate—rebake.

32. Pawn—sacrifice.

25—33. *Explanation.* If he fill'd.........judgement—Had he indulged in excesses only in his leisure, his punishment would have been satiety and aches, the natural consequence of such an indulgence. But he does deserve censure for wasting his time in carousals when the events in the state together with his own condition and ours loudly warn him to forsake his revelry. He deserves to be rebuked like boys who, though old enough to know better sacrifice the experience they have gathered, to the pleasure of the moment, and thus revolt against discretion.

34. Thy.........done—your orders have been executed.

36. How......abroad—how things are going on in the empire.

37—38. And it.........fear'd caesar—those who were lov'd to Cæsar out of fear love Pompey any lend their willing support to him.

39. The discontents—those who are dissatisfied with the present regime.

Repair—go.

38—40—To the ports......wrong'd—those who are dissatisfied with the present regime are going to the parts to join Pompey and people are speaking of Pompey as though he were grossly ill-treated.

41. From the primal state—since the earliest times

42. That he.........he were—"a man in authority is only desired until he gets the authority, not after he has got it."—Elem.

43. The ebb'd man—the man whose fortune is declining.

Ne'er loved.........love—"whose claim to men's love is never recognised till that claim has lost all strength."

44. Comes.........lack'd—comes to be loved only when the want of him is felt.

This common body—the common men.

45. Vagabond—a homeless wanderer.

Flag—*the water-plant Iris*

46. Lackeying..... ...tide—following closely like a lackey the tides which ebb and flow

47. To rot.........motion—until it is destroyed by constant motion.

41—47. *Explanation.* It hath been.........with motion—It has been teaching us since the earliest times that a man in power or authority is desired only so long as he is achieving his power and not after he has got it. The man whose fortune is on the decline comes to be loved only when the want of him is felt; his claim to men's love is never recognised till that claim has lost all strength. So far as the common people are concerned, they are like the water-plant Iris, which is carried backward and forward in the stream by the ebb and flow of the tide, which it follows closely like a lackey till at last it is rotted away by its constant action.

17. Amiss—wrong

16—17. Let us grant......of Ptolemy—let us grant that it is not wrong on Antony's part to have illicit sexual relation with Cleopatra.

18. To give......mirth—"to squander the wealth of a kingdom in a single feast."

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39. **The discontents**—those who are dissatisfied with the present regime.

Repair—go.

38—40—**To the ports......wrong'd**—those who are dissatisfied with the present regime are going to the parts to join Pompey, and people are speaking of Pompey as though he were grossly ill-treated.

41. **From the primal state**—since the earliest times.

42. **That he.........he were**—"a man in authority is only desired until he gets the authority, not after he has got it."—*Boas.*

43. **The ebb'd man**—the man whose fortune is declining.

Ne'er loved.........love—"whose claim to men's love is never recognised till that claim has lost all strength."

44. **Comes.........lack'd**—comes to be loved only when the want of him is felt.

This common body—the common men.

45. **Vagabond**—a homeless wanderer.

Flag—the water-plant Iris.

46. **Lackeying.........tide**—following closely like a lackey the tides which ebb and flow.

47. **To rot.........motion**—until it is destroyed by constant motion.

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47. **Caesar..............word**—Caesar, I have more news to deliver.

49. **Make...........them**—have gained complete mastery of the sea.

Ear—plough.

50. **Keels**—ships.

49—50. **Which they.........kind**—their ships, big and small, are sailing all over the sea.

50—51. **Many hot............Italy**—they have invaded several coastal towns of Italy.

50. Hot—furious.

51. The borders maritime—the inhabitants of coastal towns.

52. Lack..............on't—tremble to think of the danger that threatens them. That is, they are terribly afraid of these pirates.

Flush youth—able-bodied young men.

50—52. *Explanation.* Many hot..............youth revolt—The pirates, Menecrates and Menas, have invaded many coastal towns of Italy, so that their dwellers are frightened out of their wits by the danger that threatens them. The able-bodied young men of Italy are going over to these pirates to take service with them.

53—54. No vessel can...........as seen—no sooner does a ship leave a port of Italy than she is captured by these pirates.

54—55. For Pompey's name.............war resisted—Pompey's name inspires more terror than would be the case if he were met and resisted.

56. Lascivious—lustful ; wanton.

Wassails—revels.

57. Wast................Modena—when you were driven out of Modena.

58. Consuls—title of two annual magistrates exercising supreme authority in Roman republic.

58—59. At...........follow—famine followed close on your heels. That is, you had practically to starve for some time.

60. Though.........up—though brought up with every indulgence.

Patience—fortitude.

59—61. Whom thou...........could suffer—though brought up with every possible comfort and indulgence, you bore hunger and other hardships with a fortitude which is rarely to be met with even among savages.

62. The stale of horses—the urine of horses.

The gilded puddle—the bad-smelling water of the puddles covered with a yellow film.

63. Which.........at—which even animals would not drink.

63—64. Thy palate...........rudest hedge—then you tastefully ate even the wild berries growing on hedges.

65. When......sheets—when meadows are covered with a sheet of snow.

66. The bark...........browsed'st—you ate the bark of trees.

66—68. On the Alps...........look on—the report goes that while taking shelter in the Alps you ate the type of flesh, the very sight of which was enough to kill some of your followers.

69. It wounds...........now—to compare what you then were with what you now are is to cast a slur on your honour.

He was not sad, for he would shine on those
That make their looks by his ; he was not merry,
Which seem'd to tell them his rememberance lay
In Egypt with his joy ; between both :
O heavenly mingle !

Since she is assured of Antony's love for her, she will now write to him every day. She will send "twenty several messenger's" with her letters, and

Who's born that day
When I forget to send to Antony,
Shall die a beggar.

She asks Charmian :

Did I, Charmian.
Ever love Caesar so ?

And Charmian mockingly replies, "Oh that brave Caesar!" Cleopatra is annoyed, but turns it off complacently :

My salad days,
When I was green in judgement ; cold in blood,
To say as I said then.

Thus, Cleopatra is using all her feminine art to retain her hold on Antony.

4. Give..............Mandragora—"Give me mandragora to drink."

Mandragora, a narcotic plant, originally found in South Europe but grown also in England and popularly called Mandrake."

5—6. That I might......is away—so that I may sleep for the whole of the time during which Antony is absent.

8. What's.........pleasure ?—what do you want me to do ?

13. Do bravely, horse ! O horse, show yourself at your best.

Wot'st thou—do you know.

For wot'st...movest ?—do you know who your rider is ?

14. The demi-Atlas.........earth—Atlas, one of the Titans the Greek mythology. He assisted the giants in their wars against the gods, for which Jupiter compelled him to bear the heavens on his shoulders. Antony is spoken of as "demi-Atlas of this earth," for he bears up half the world. But Cleopatra is mistaken, for Antony is master not of half but of one third of the Roman empire. She seems to ignore Lepidus.

15. Burgonet—a steel helmet, so called from being first used by Burgundians.

17—18. Now I feed.........poison—this talk about Antony and his great qualities, though sweet, is yet causing me bitter pain, for it reminds me of Antony's absence.

19. That am..............black—I whose complexion has been rendered brown by the heat of the sun. The sun is presented as a

lover who with his amorous pinches has rendered Cleopatra's complexion dark.

20. And............time—in whose face time has produced deep wrinkles.

18—20. *Explanation.* Think on.........In time ?—Is he thinking of me whose complexion the heat of the sun has rendered dark, and in whose face time has produced such deep wrinkles.

20. Broad-fronted Caesar—Caesar who had a wide forehead.

21. When thou.........ground—when you were alive.

21—22. I was...........monarch—I was the beloved of a great monarch and conqueror, that is, Caesar.

22—23 And great.........my brow—Pompey's eyes were fixed on my face.

24. Anchor............aspect—fasten his gaze.

25. His life—Cleopatra.

26—29. *Explanation.* How much............Mark Antony—How very different you are from Mark Antony ! Still, I find that you have been improved by your contact with Antony. How does my brave Mark Antony fare ?

27. That great medicine—a reference to "the grand elixir" which was supposed to turn base metals into gold

28. Tinct—tinge ; colour

32. Orient—bright

30—32. Last thing...........pearl—His last act before I left him was to kiss this bright pearl which he has sent to you That was the last of the many kisses he had showered upon it.

32. His speech.........heart—I remember his speech perfectly well.

33. Mine ear.........thence—let me hear that speech which you remember so well.

Quoth—said.

35. This............oyster—this precious pearl

36. To ....present—in addition to the petty present (that is. the pearl), I am sending for Cleopatra.

Piece—enlarge.

34—38. *Explanation.* Say, the firm....... ... ..mistress—Tell Cleopatra that the firm Roman, Antony, has sent this bright pearl to the great Queen of Egypt. Besides this petty present he will offer to her the gift of kingdoms. so that the entire east will call her its mistress.

38. So.........nodded—will these words be nodded a farewell to me.

39. Soberly—"in serious mood", or, as Schmidt suggest, "with dignity".

Arrogant horse—a spirited horse.

40—41 That what........by him—my words were drowned in the loud neigh of that spirited beast.

42—43. Like to......nor merry—like the present season which is neither cold nor hot, Antony was neither cheerful nor sad.

44. Well-divided disposition—being a man of well-balanced temperament he was neither excessively sad nor excessively mirthful.

45. 'Tis the man—he is the model of manhood.

46—47. He was not......by his—Antony was not sad, for he wanted to show the light of his countenance to those whose looks were moulded according to his own.

49. His Joy—Cleopatra who is the sole source of joy to him.

47—49. He was not........his joy—he was not mirthful for he was reminded of his separation from Cleopatra whose company alone gave him joy.

50. O.........mingle—his mood can be compared to that of the gods, for it followed the golden mean between two extremes.

50--52. Be'st thou"'......man else—whether you give way to excessive mirth or melancholy, your passion suits you in a way it does not suit any other man. Cf. Antony's remark in Act I, Sc. 1 :

> Fie, wrongling queen !
> Whom every thing becomes, to chide, to laugh,
> To weep ; whose every passion fully strives
> To make itself, in thee, fair and admired !

52. Mett'st...........posts ?—did you meet on the way the messenger with my letters to Antony ?

Posts—messengers.

53. Several—different.

54. Why do ....thick ?—why do you send messengers on after the other in such quick succession ?

55. When I.........Antony—the day on which I forget to send my greetings to Antony.

56. Shall........beggar—because it will be a very ominous day.

54--56. Who's born......a beggar—the day on which I forget to send greetings to Antony will be so ominous that anyone born that day will surely die a beggar.

58. Brave—fine, noble.

O......Caesar—Charmian is reminding Cleopatra of the very words she used to speak about Caesar.

59. Be choked...........emphasis—may you be choked, if you dare praise Cæsar again with so much emphasis !

61. Isis—a celebrated deity of the Egyptians, daughter of Saturn and Rhea.

I will......teeth—I will give you such a blow as to make your teeth bleed.

62—Paragon—compare.

63. My........men—Antony who is the best of mankind.

61—63. *Explanation*. By Isis......of men—I swear by Isis that I shall give you such a blow as to make your teeth bleed, if you venture again to suggest that Cæsar was better than Antony, who is to me above all the men in the world.

63—64. By your......after you—if you graciously pardon my saying so, I am only repeating those very words, you used to speak in praise of Cæsar.

65. My salad days—I was then young and inexperienced.

66. When......judgement—then my mind was immature, and consequently my judgment of human qualities was not quite correct.

67—68. Cold in......them—my praise of Cæsar was not the outcome of my love for him.

68—69. He shall have [illegible] Egypt —"I would rather empty every day receive

Act II. Scene I

Critical Note :

This scene briefly introduces Pompey and his allies, the pirates Menecrates and Menas. They are reviewing the political situation. Pompey considers himself stronger than his enemies, because Romans love him, and also because he has complete mastery over the sea. He thinks it impossible for Mark Antony to give up his pleasure in Egypt in order to fight a war against him The other two triumvirs are no match for him. Lepidus is a mean flatterer, and not a soldier, while Octavius being greedy of money is losing the love of his followers. Hence, in all likelihood his power will remain unchallenged and unopposed. Menas, however, informs him that Caesar and Lepidus with their mighty army are already "in the field". He says that he has got the news from Silvius. But Pompey does not give credence to this news, which in his opinion is false and imaginary. His chief satisfaction is that Antony being wholly immersed in pleasures would not care to aid his allies in their war against him And without Antony the other two triumvirs are poor in strength, for

> his soldiership
> Is twice the other twain.

But, just while he is explaining to his companions that the "amorous surfeiter" Antony "would not don his helm for such a petty war", Varrius brings him the news that "Mark Antony is

every hour in Rome expected". Pompey and his companions are stunned to hear this news. They could never imagine that Antony would suddenly tear himself from his pleasures, and rush to the battlefield to crush Pompey's power. Still, Pompey is pleased with the flattering thought that his power has upset the triumvirs to such an extent that even Antony has been compelled to give up his pleasures and to rush to Rome to assist his allies in their attempt to save the empire. Antony's arrival in Rome proves that Pompey's foes are really afraid of his power. Menas, however, thinks that Cæsar and Antony will never be able to patch up their differences, with the result that the triumvirs will never be strong enough to subdue Pompey. But Pompey thinks that in view of the grave danger they apprehend from him they may sink their differences, at least temporarily. Pompey must now make the best possible use of his strength, and he is determined to fight against his enemies with utmost courage and bravery.

From this scene we learn that it is not only Cæsar who regards Antony as a rare soldier, but his enemies also have the same opinion about him. Pompey is not afraid of Cæsar and Lepidus so long as they are not joined by Antony. The news of Antony's arrival in Rome strikes a terror in his heart, so that he thinks that his chance of safety lies only in fighting desperately against his enemies.

1—2. If the great........men—Pompey means to say that since his cause is just, the gods will help him in subduing his enemies.

2—3. Know worthy......not deny—the gods never deny justice to mankind ; they may delay its dispensation.

4—5. Whiles we are......sue for—while we are busy in offering prayer to the gods, the things for which we pray loses its value. That is, the gods take such a long time in accepting our prayer that when they accept it at last, we are no more in need of the thing for which we have been praying of them.

5. We......ourselves—we (human beings), in our ignorance, do not know what is good for us.

6. Beg......harms—pray to the gods for such things as would harm us.

7—8. So find........our prayers—so it is to our advantage that our prayers are not granted by the gods.

5—8. *Explanation.* We ignorant......our prayers—We in our ignorance pray to the gods for such things as will prove harmful to us. Hence, the gods for our own good refuse to accept our prayer. Thus, it is to our advantage that our prayer is not granted.

I shall........well—my success is sure.

9. The sea is mine—I am master of the sea.

10. My........crescent—I am growing in power and strength.

Auguring—anticipating.

10—11. My powers..............the full—my powers are on the

increase, and as my hope prophetically tells me, will soon reach their fulness.

11—13. **Mark Antony............without doors**—Mark Antony is engaged in carousing in Egypt, and will not leave his pleasures and that country to take part in a war.

13—14. **Caesar gets.........hearts**—Caesar is extorting money from the people, and is, therefore, losing their love.

11—15. **Lepidus.........flatter'd**—The sole business of Lepidus is to flatter his partners, for which he is flattered by them in return,

8—16. *Explanation.* **I shall do.........cares for him**—I am sure of my success and prosperity. My belief in my success is based on adequate reasons The people love me, and I am absolute master of the sea. Besides, my powers are on the increase, and, as such, I have every hope that before long they will reach their fulness. So far as Mark Antony is concerned, he is engaged in carousing in Egypt, and is not likely to go out of that country to take part in a war. Caesar is extorting money from the people, and is, therefore, losing their love. Lepidus is not at all a soldier, for all that he can do is to flatter his partners and be flattered by them in return. Neither he loves his partners, nor do they care for him.

16—17. **Caesar.........they carry**—Caesar and Lepidus with a mighty army are already in the battlefield.

18. **Where........ .this**—from where did you get this news ?

20. **Looking for Antony**—eagerly waiting for Antony to join them,

21. **Salt**—wanton.

20—21. **But all the......waned lip**—may Cleopatra, aided by all the charms of love, give freshness to your lips which have lost their youthful freshness !

22. **Let witchcraft. ....both**—Let witchcraft, beauty and lust detain Antony in Egypt, so that he may be prevented from aiding his partners in their war against me.

23. **Libertine**—a pleasure-seeker of loose character ; (here) Antony.

Tie up.... ....feasts—may Antony be entangled in a field of feasts, so that he may never think of the field of battle ! That is, may an unending succession of feasts in Egypt make Antony totally oblivious of wars and battles !

21. **Keep ....fuming**—may Antony's brain be ever muddled with the fumes of wine !

Epicurean—Epicurus was a celebrated Greek philosopher. He taught that the happiness of mankind consisted in pleasure, not such as arise from sensual gratification, or from vice, but from the enjoyments of the mind, and the sweets of virtue. Hence, "the modern notion of epicureanism, *i. e.*, delight in the pleasures of the sense,

especially of eating and drinking, is a burlesque of the doctrines of Epicurus."

25. **Cloyless sauce**—food which does not bring satiety.

26. **Prorogue his honour**—may prevent him indefinitely from acting in accordance with his sense of honour.

27. **Lethe'd**—Lethe, one of the rivers of hell in classical mythology, whose waters the soul of the dead drank after they had been confined for a certain space of time in Tartarus. It had the power of making them forget whatever they had done, seen or heard before.

Even till........dulness—until he becomes totally oblivious of his honour.

20—27. *Explanation.* May Wanton Cleopatra with the aid of all the love producing charms bring freshness of the lips of Antony which have lost their youthful beauty ! May the charm of Cleopatra's beauty combined with his own lascivious passion detain him in Egypt ! May he be entangled in a field of feasts in Egypt, so that he may not think of the field of battle ! May his brain be muddled with the fumes of wine, and may he long enjoy the dainty dishes which do not bring satiety ! For immersed in sloth and pleasure Antony will put off the exercise of his honour until he grows totally oblivious of it.

27. **How......Varrius**—what news have you brought Varrius ?

28. **This is........deliver**—the news I am going to deliver admits of no doubt.

30—31. **Since he......further travel**—sufficient time has passed since he left Egypt. During this space of time he could have covered a longer journey than that he has to make. That is why he is expected to arrive any moment at Rome.

31—32. **I could......ear**—I would have heard more willingly a matter of less importance.

33. **This........surfeiter**—Antony who is fond of food and woman.

32—34. **Menas, I did......petty war**—I never thought that Antony would abandon his pleasure in Egypt to fight against so insignificant a man as I.

35. **Is........twain**—is twice as great as that of the other two.

36. **Stirring**—revolt.

37. **Egypt's widow**—Cleopatra, for Ptolemy to whom she was nominally married died soon after the marriage.

38. **Never lust-wearied Antony**—Antony who is never tired of indulging in sensual pleasures.

35—38. *Explanation.* **But let us......Antony**—I think I have just reason to pride myself on the fact that Antony attached so great an importance to my revolt that he was compelled to tear himself from those pleasures of which he is never tired.

38—39. **I cannot.........greet together**—I cannot expect Caesar and Antony to meet as friends.

40. **Did........Caesar**—committed offence against Caesar by raising a faction against him When Antony abandoned her to marry Cleopatra she attempted to avenge her wrongs by persuading Octavia to take up arms against her husband. When this scheme did not succeed she raised a faction against Octavia.

41. **His brother.........him**—"Lucius Antonius, Mark Antony's youngest brother, Consul in 41, made war on Octavia Caesar at the instigation of Fulvia (Antony's wife). Octavius besieged him in the town of Perusia, forced him to surrender, but, sparing his life, gave him the command of Iberia."

41—42. **Although.... .by Antony**—though I think he was not incited by Antony to make war on Octavius Caesar.

42—43. **I know not.........to greater**—I do not know how in the presence of the mightier hostility they feel towards me they will sink their smaller differences.

45. **'Twere pregnant............themselves**—it is probable they would quarrel.

44—45. **Were't not....... .themselves**—they would refrain from quarrelling with one another only because of their feeling that I am their common enemy.

46—47. **For they........ swords**—for each has received enough provocation from the other to go on war against him

47—49. **But how...... ..not know**—I do not yet know how on account of their fear of me they will patch up their differences and forget their hostilities

50. **Be't.........have't**—let the will of the gods be fulfilled

50—51 **It only......... ..hands**—for the safety of our lives it is absolutely necessary for us to make the best possible use of the strength we possess

ACT II SCENE II.

Critical Notes :

Antony has reached Rome, and is about to meet in a council the other two triumvirs, Lepidus and Octavius As is revealed in this scene Lepidus is the weakest of the three partners He is timidly tactful, and is always eager to avoid unpleasantness He is anxious that the meeting between Antony and Octavius should pass off smoothly. So he requests Enobarbus to ask his captain to avoid unpleasant remarks and observations in his talk with Octavius But Enobarbus, who despises Lepidus for his timidity, answers that he would advise Antony to behave with full dignity, and adds that if he were Antony he would not show to Caesar even as much deference as to shave before meeting him. Lepidus is upset by this reply, still he implores Enobarbus not to incite Antony to a quarrel with Caesar.

Antony and Caesar enter, and Lepidus anxious to avoid a quarrel between the two appeals to them to give vent to their grievances, if any, in gentle terms. Antony embraces Caesar to show that he bears no ill-will against him. Then he courteously requests Caesar to sit first. Thus, Antony makes it clear at the very outset of his meeting with Caesar that he has not come to Rome to quarrel with his partner. And yet he cannot refrain from telling Caesar that he has been meddling in affairs which are no concern of his. For instance, he disapproved of his stay in Egypt. Caesar admits that Antony is free to live anywhere in the eastern part of the empire, but his stay in a particular country does become a concern of his when he begins to plot against him. His wife and brother made war on Caesar. Antony coolly repudiates the charge by saying that he had no hand whatever in that war, that he never incited his wife and brother to revolt against. In fact, as he can prove with the help of documents, his brother revolted against Caesar only to bring discredit on him. As for his wife Fulvia, she was too independent and self-willed to be controlled. But Caesar has other grievances too. He sent to Antony letters which he did not care to read, nor did he grant audience to his messenger. Antony explains away this charge by saying that his messenger was impudent enough to enter his room without permission. Besides, he was then tipsy having feasted three kings in the morning. That fact he explained to his messenger the next day, which was as much as apologizing to him. Caesar's next complaint is that Antony did not fulfil his promise of sending arms and aid to him when he needed them. Antony replies that he rather neglected to do his duty. The intoxication of pleasure had so much enslaved him that he became a stranger to his noble nature. Fulvia revolved against Caesar to bring him out of Egypt : he failed to understand her real motive. He is, however, prepared to apologize for her conduct as far as it is in keeping with his dignity.

Caesar thinks that the gulf between him and Antony can never be bridged. But Agrippa suggests a method whereby that gulf can be bridged permanently. Antony is now a widower, and Caesar has a sister, Octavia. Let Antony take Octavia to wife. He and Caesar will thus become brothers and their hostilities will automatically end and petty jealousies will vanish. Octavia being both beautiful and virtuous, deserves a husband like Antony. Antony is interested in the proposal and asks for further details. Agrippa assures him of Caesar's consent, and Caesar gives it immediately :

> There is my hand,
> A sister I bequeath you, whom no brother
> Did ever love so dearly : let her live
> To join our kingdoms and our hearts ; and never
> Fly off our loves again !

Thus ends the hostility between the two partners. The talk now drifts to the real cause of the meeting, namely Pompey's threat of an invasion. The triumvirs are greatly concerned about it, and discuss ways and means to meet that danger adequately.

triumvirs, withdraw, leaving Enobarbus. Agrippa and
Agrippa and Mecaenas are agog for spicy details of
life in Alexandria. Enobarbus tells them that they "did
out of countenance, and made the night light with drink-
en he gives them a gorgeous, lyric description of Antony's
eting with Cleopatra on the river Cydnus :

> The barge she sat in, like a burnish'd throne,
> Burn'd on the water : the poop was beaten gold,
> Purple the sails, and so perfumed that
> The winds were love-sick with them : the oars were
> silver,
> Which to the tune of flutes kept stroke, and made
> The water which they beat to follow faster,
> As amorous of their strokes For her own person,
> It beggar'd all description . she did lie
> In her pavilion—cloth-of-gold of tissue—
> O'er picturing that Venus where we see
> The fancy outwork nature : on each side her
> Stood pretty dimpled boys, like smiling Cupids,
> With diverse-colour'd fans, whose wind did seem
> To glow the delicate cheeks which they did cool,
> And what they undid did

The entire population of the town went to see her, while Antony

> Enthroned i' the market-place, did sit alone,
> Whistling to the air.

Mecaenas comments that "Antony must leave her utterly", now that he is going to marry Octavia. But Enobarbus has lived in Egypt, and knows what Cleopatra is So, he replies :

> Never , he will not
> Age cannot wither her, nor custom stale
> Her infinite variety other women cloy
> The appetites they feed : but she makes hungry
> Where most she satisfies . for vilest things
> Become themselves in her ; that the holy priests
> Bless her when she is riggish.

"The artistry of giving this speech", says Harrison, "at this moment to Enobarbus, of all men is superb ; if Cleopatra can so fire that earthly imagination. She must indeed be a most triumphan lady. Moreover, the description occurs when two scenes have inter posed since last we saw Cleopatra. When next we see her, it w be in a very different mood."

2—3. **To entreat......speech**—to request your captain Ant to speak to Caesar in gentle and courteous words.

3—4. **I shall......himself**—I shall rather entreat him to sp to Caesar in a way worthy of himself.

Caesar..............as Mars—if Caesar gives offen

Antony the latter will treat him with the utmost disdain, and will speak to him threateningly.

6. Mars—the god of war among the ancient.

Jupiter—(the Greek Zeus) the most powerful of all the gods of the ancients.

7—8. Were I........to-day—if I were Antony, I would not show him even so much respect as to shave before meeting him.

8—9. 'Tis not........stomaching—it is not the time for personal bickering.

9—10. Every time...........in't—every time is suitable for dealing with a situation as it arises.

11. But small.........give away—but small matters should be set aside when there are more important matters to deal with.

12—13. Your speech......embers up—you are speaking in anger ; still, I request you not to rake up old quarrels.

14. And...........Caesar—and there comes Caesar.

15. If we.........Parthia—if we come to a satisfactory agreement here, we will set out for Parthia.

16—17. I do not...........Agrippa—these words from Caesar's answer to a question put to him by Mecaenas as they enter.

18—19. That which........rend us—We were brought together and united by a great cause ; so, nothing trivial should be allowed to sever us.

19—20. What's......heard—let us gently put forth our grievances.

20—22. When we......healing wounds—when we discuss our petty grievances in angry language, we make mortal the wounds we sought to heal.

25. Curstness—harsh language.

Nor..............the matter—"let not ill-humour be added to the real subject of our difference." (Johnson).

22—25. *Explanation.* Then noble......to the matter—The noble partners, I earnestly suggest that we may talk gently about those points which we feel most bitterly, and "let not ill-humour be added to the real subject of our difference."

26—27. Were we........do thus—even if I were standing in front of my army and about to engage, I would embrace Caesar thus.

28. Ney, then—all right, I shall sit down first, if you so desire. At first Caesar asked Antony to be seated. But Antony courteously requested him to be seated first, and Caesar yielded to his request.

29—30. I learn......you not—I have been told that you are offended by certain proceedings of mine which do not deserve reproach, or, even if they do, are no concern of yours.

30. **I.........at**—I deserve to be ridiculed for being so offended.
31. **Or for.........little**—either for no reason whatever, or for ...significant reason.
34. **Derogately**—disparagingly.
30—35. *Explanation*. I must be......concern'd me—I deserve ...be laughed at if I am offended without any reason, or for an ...gnificant reason, and that, too, with you of all the persons in the ...rld. I deserve to be ridiculed still more, if I talk disparagingly of ...u about a matter which does not concern me.
36. **What...... ..you ?**—it was no concern of yours, for Egypt ...eing a part of the area under my government I was free to live in it.
39. **Did.........state**—plotted against me.
30—40 **Your being......question**—in such a case I was justified in questioning the propriety of your stay in Egypt.
37—40. *Explanation* No more......my question—I was as little concerned with your stay in Egypt as you were with me residing in Rome. But since you started plotting against me, I was fully justified in questioning the propriety of your long stay in Egypt.
40. **How ....practised**—what do you mean by saying that I plotted against you ?
41—42. **You may ....befall me**—you can well guess my meaning ; I refer to the events that lately happened
43—44. **And their......of war**—it was because of you that they made the war on me : your name was their watchword in their struggle against me.
45. **You do.... ....business**—you have misjudged the matter of which you are complaining
45—46. **My brother.. . ...his act**—my brother never made me the subject of his war against you
46. **I..... . it**—enquired into the causes of his war agains... you.
47—48 **And have...... . .** with you—my knowledge of th... matter is based on the report of some of those who fought on yo... side.
47 **Learning**—knowledge
48. **That.... ... . .with you**—who fought on your side in t... war.
48—49. **Did he. . ....with yours**—in flouting your autho... my brother also flouted my own
50. **Stomach**—wish , inclination
51. **Having........... cause ?**—since our interests are iden... since we both are partners, and are equally interested in the ... and security of the empire.
51—52. **Of this...........satisfy you**—I have already giv... ...ation of these matters in my letters to you.

53—55. If you'll.........with this—"if you wish to make a quarrel out of mere odds and ends of grievances,—for you have no *whole material* out of which to construct it,—you must look for something else than this behaviour of my brother."

55—56. You praise...........excuses—you have blamed me for making a quarrel out of mere odds and end of grievances, but your own excuses are made out of mere odds and ends of facts.

57—61. I know you...........own peace—I am sure you must have realized that I, your supporter in the great cause for which we fought against Brutus and the other conspirators, and whose interests were the same as your, could not look favourably on those wars which disturbed my own peace.

62. I would...........another—I wish you could find another woman possessing the same masterful spirit as she had.

63—64. *Explanation.* The third......such a wife—"If you had such a masterful spirit as my wife's you could make a third of the world obey you, though you rode it only with a snaffle (the lightest form of bridle) ; but you could not so master my wife."—*Boas.*

67. Uncurbable—ungovernable.

Garboils—commotions.

69. Shrewdness of policy—shrewd cunningness.

67—71. So much uncurbable...........help it—I am grieved to admit that my wife Fulvia owing to her ungovernable spirit and headstrong temper raised up commotions which; though having a good deal of shrewd cunning about them, caused you a lot of trouble. But, you will admit that I, having nothing to do with the commotion she raised up, could not prevent their occurence.

72. When...........Alexandria—when you were engrossed in revelry at Alexandria.

72—73. You did.........letters—you quietly put my letters in your pocket without reading them.

74. Gibe—jeer ; mock.

Missive—messenger.

71—74. *Explanation.* I wrote.........of audience—I sent letters to you while you were busy with your carousals in Alexandria. You quietly put them in your pocket without taking the trouble to read them, and with bitter taunts drove my messenger out of your presence.

75. He fell......admitted—he suddenly entered my room even before he was granted the permission to appear before me.

76—77. And did...........the morning—I was not as sober as I had been in the morning.

78. I told...........myself—I explained to him that I was not master of myself when I contemptuously drove him out of my presence.

78—79. Which was.........him pardon—that explanation was ...ch as asking pardon of him.

79—81. *Explanation.* Let this.........wipe him—Let this follow the treatment he received at my hands be not mentioned in our ...rrel. If we have to quarrel at all, let us at least not quarrel ...out him.

82—84. *Explanation.* You have......charge me with—You have ...olated the agreement to which you were bound by oath ; but you ...annot accuse me of a similar breach of faith.

84. Soft—gently

85—87. The honour ....It—"The honour of which he now speaks in the supposition that I showed myself wanting in it, is a sacred matter, and therefore I wish to hear all he has to say as to my shortcomings ; the matter concerns me too nearly to be slurred over without an explicit statement of the points in which I am supposed , by him to have acted unworthily of myself"—*Delghton.*

88—89 To lend me......both denied—you refuse to lend me arms and your aid when I was in need of them.

89 Neglected rather—it was rather an act of negligence than wilful breach of faith

90—91 And then ...knowledge—when dissipation had completely transformed me from my normal character ; when pleasure had so enslaved me that I became a stranger to my noble nature

91—92 As nearly.. .... to you—I shall apologize to you for this as far as I can do so consistently with my honour

92—94 But mine. ....without it—my greatness shall not prevent me from frankly admitting my shortcomings , but the frank admission of my shortcomings, will not be such as to humiliate m... greatness.

96. Myself... motive—though I was unconscious of this fac... yet I was the motive of her war against you.

94—98 Truth is......such a case—Truth is, that Fulvia in or... to get me away from Egypt made war on you Thus unconsciou... I became the cause of her war against you Hence, I apologiz... you as much I can do so without damaging my honour

100. Griefs—grievances

102 To atone—to reconcile.

99—102 *Explanation* If it might.... .. atone you—Be... sed to lay no further stress on your grievances By forgetting entirely you will show yourself mindful of the fact tha... exigencies of the present time demand that you be reconciled ... other.

103—106 *Explanation* Or. if you borrow.... .else to ... if you wish to be reconciled to each other only for the mon... can return to your hostility again when Pompey is overthro... nothing else to do you will have enough to quarrel.

107. Thou......only—you are only a soldier and know nothing about matters of policy.

108. That truth......forgot—I had forgotten that it was wrong to speak the truth.

109. You......presence—you insult this noble company.

110. Your considerate stone—"in future you will find me thoughtful but silent as a stone."

111—114. *Explanation.* I do not......their acts—I do not object so much to the matter of his speech as to its manner; for our dispositions, as judged by our actions, are so different that we cannot long continue to be friends.

115. Hoop—band.

Staunch—firmly.

115—116. From edge......world—from one end of the world to the other.

114—116. Yet, if.........pursue it—if I knew the band which would hold us firmly together. I would go from one end of the world to the other in search of it.

116. Give......Caesar—allow me to speak Cæsar.

119. Octavia—"Octavia was the daughter of Caius Octavia by his second wife Atia, as also was the emperor; but Shakespeare here follows Plutarch who says, 'There was Octavia, the eldest sister of Cæsar, not by one mother, for she came of Ancharia, and Cæsar himself afterwards of Accia."

121—122. If Cleopatra......of rashness—had Cleopatra heard you making this suggestion, she would certainly have rebuked you for your rash words.

125. Amity—friendship.

127. With.........knot—a firm knot which would not give way under any strain.

128—129. Whose beauty.........best of men—on account of her beauty she deserves a husband who is the best of all men.

130—131. Whose virtue...............can utter—none can boast to possess the nobility of her character and her general excellences.

133. Which now...........dangers—which now suggest their own dangers, that is, fear which now suggests various dangers to them.

134—135. Truths would be...........be truths—then even facts will be treated is idle rumours, being regarded as facts, as is the case now.

135—137. Her love to both.........after her—her love for both will draw them close together, and will procure for them the love of the people in general.

131—137. *Explanation.* By this..............after her—By this marriage their petty jealousies which now seem great, and great fears,

which carry with them their own peculiar dangers will all disappear. Then even facts will be regarded as mere idle rumours, instead of idle rumours being regarded as facts, as is the case now. Her love to both will draw them close together, and will procure for them the love of the people in general

138—139. **For 't is a............ruminated**—my suggestion is well thought out and is not a prompting of the moment ; my sense of duty to you has made me carefully turn it over in my mind.

139. **Will Caesar speak ?**—what has Cæsar to say about this proposal ?

140—141. **Not till he............spoke already**—I shall not disclose my own views until I know your reaction to Agrippa's proposal.

141—143. **What power is..............this good ?**—even if I give my consent to this proposal, Agrippa has no power to effect what he proposes.

144—145. **The power......Octavia**—my proposal is backed by Cæsar's own power, and also by the power he exercises in regard to Octavia.

145—147 **May I never.................impediment**—to this good proposal which promises so well to solve all our problem and difficulties, I cannot even dream of offering any obstacle.

148. **Further............grace**—help in the working out of your proposal.

148—149. **And from this............... ..great designs**—from now may our hearts and great designs be ruled for ever by brotherly love ! That is, let us be united like brothers, and let each help the other in his great design.

150. **Bequeath**—give. The ordinary meaning of the word is, "to give or pass on a thing to others after death "

151—153. **Let her live......loves again**—may Octavia by uniting us bring about peace and prosperity of the empire, and may our affection for each other never fall off !

153. **Happily, amen**—be it so may this happy marriage be soon concluded !

158. **At heel.........him**—but immediately afterwards I must challenge him to meet me with his army.

154—158. **I did not..... ......defy him**—I never thought that it would become necessary for me to fight against Pompey. Of late he has extended rare and great courtesy to me. I must thank him for that, lest it should be reported that I easily forget the kindness done to me. Having done that I challenge him at once to meet me with his army.

158—160 **Time calls..............out us**—we must immediately take steps to curb Pompey's power : let us not delay any more the execution of our plan to defeat Pompey.

159—160. **Of us must...........out us**—we must immediately attack Pompey or he will attack us.

160. **Where.........he ?**—where is he encamped ?

161. **About**—in the vicinity of.

Misenum—A town on the promontory, at the west of the bay of Naples. It had a capacious harbour, where Augustus and some of the Roman emperors generally kept one of their fleets stationed.

162. **What is......by land ?**—what is the strength of his land army ? How many soldiers are there in his land army.

163—164. **Great and......master**—he has already a large army and its number is constantly increasing ; but his fleet is so powerful that he has become the absolute master of the sea.

164. **So is the fame**—such is the report.

165. **Would.........together**—I wish we had met Antony in battle.

Haste...........it—let us hasten our preparations to fight against Pompey.

166—167. **Yet, ere we......talk'd of**—but before we lead our troops to the battle, let us settle the business of which we have just now been talking (that is, Antony's marriage with Octavia).

167 **With......gladness**—with utmost joy.

168—169. **And do.........lead you**—I invite you to go immediately with me to my sister.

169—170. **Let us......your company**—Lepidus, you, too, should go with us.

171. **Not.........detain me**—even if I were ill would accompany you.

173. **Half the......Caesar**—you are very dear to Cæsar. This expression is the translation of a Latin poetical phrase used by Horace of Virgil.

177. **Digested**—settled.

You stayed...........in Egypt— "you had a fine time of it while in Egypt."

178—179. **We did sleep.........with drinking**—We passed the day in sleep and the night in carousals. Thus the daylight was put to shame by being of no use to us while we illumined the night for our revelry. There is pun on the expression "out of countenance" in the sense of a person being put to shame by being hard stared at. Daylight was put to shame by the Roman revellers in Egypt, since they kept it away from their sleeping rooms. There is also a pun on the word "light" in the sense of *merry* and of *bright*.

182—184. **This was but......deserved nothing**—it was nothing in comparison with far more prodigal feasts we enjoyed in Egypt. Food served at the feasts there was so plentiful that "eight wild boars roasted whole" were nothing in camparison with it.

185. **Triumphant**—"of supreme magnificence and beauty." (Schmidt).

Square—correct

If........her—if the reports we have received about her are correct.

187—188. She......heart—she completely conquered Antony's heart; she put Antony's heart in her purse, as she would a coin belonging to her.

188 Cydnus—a river of Cilicia near Tarsus It rose in the Taurus and flowed through the city of Tarsus.

189—190 There she........well for her—she certainly appeared there in all her magnificance, or the report which my informant gave was the outcome of his own fertile imagination.

192. The barge she sat in etc —"Therefore, when Cleopatra was sent unto by divers letters, both from Antonius himself and also *from his friends, she made so light of it,* and mocked Antonius so much, that she disdained to set forward otherwise, but to take her barge in the river of Cydnus; the poop whereof was of gold, the sails of purple, and the oars of silver, which kept stroke in rowing after the sound of the music of flutes, howboys cithernes, viols, and such other instruments as they played upon in the barge. And now for the person of herself, she was laid under a pavilion of cloth, of gold, of tissue, apparelled and atired like the goddess Venus, commonly drawn in picture; and hard by her, on either hand of her, pretty fair boys apprelled as painters do set forth god Cupid with little fans in their hands, with which they fanned wind upon her Her ladies and gentlewomen also, the fairest of them, were apparelled like the nymphs Nereids (which are the mermaids of the water) and like the Graces; some steering the helm, others tending the tackle and ropes of the barge, out of which there came a wonderful passing sweet savour of perfumes, that perfumed the wharf's side, pestered with innumerable multitudes of people. Some of them followed the barge all along the river-side: others also ran out of the city to see her coming in. So that in the end, there ran such multitudes of people one after another to see her, that Antonius was left post alone in the market-place, in his imperial seat, to give audience and there went a rumour in the people's mouths, that the goddess Venus was come to play with god Bacchus, for the general good of all Asia." North's *Plutarch*

192. Barge—a large boat with a flat bottom.

192—193. Like a........the water—was bright like a throne of burnished gold.

Poop—the back of a ship.

The poop........gold—the poop was made of solid gold.

195. The winds........them—the winds were faint with excess of love for the perfumed sails.

195. The oars........stroke—the silver oars were plied rhythmically to the tune of the flutes.

195—197. **And make........their strokes**—the strokes of the silver oars make the water, they beat, run faster, as though it was in love with the strokes it received.

198—199. **For her...... description**—the charm of Cleopatra's personality could not be adequately described.

200. **Pavilion**—tent, "so called because spread out like the wing of a butterfly."

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204—206. **Whose wind........undid did**—"the wind of fans seemed to give a new colour to Cleopatra's cheeks, which they were employed to cool; and 'what they undid', *i.e.* that warmth which they were intended to diminish or allay, *they did* i.e., they seemed to produce." —*Malone.*

206. **And what they undid did**—"the fans brought colour to Cleopatra's cheeks instead of cooling them."—*Boas.*

O, rare for Antony—it must have been a rare sight for Antony's eyes to feast upon.

207. **Nereides**—nymphs of the sea, daughters of Nereus and Doris. They were fifty in number. They were implored like the rest of the deities, and had altars chiefly on the coast of the sea, where the piety of mankind made offerings of milk, oil and honey, and often of the flash of goats.

208. **Mermaids**—half-human beings, with head and trunk of woman and tail of fish.

So many mermaids—each one of her gentlewomen was as beautiful as a mermaid.

Tended her........eyes—watched her wishes as shown by her looks.

209. **And made........adorings**—"regarded her with such veneration as to reflect beauty on her, to make her more beautiful, by their looks." (*Schmidt*). Or, as Dieghton explains. "lent fresh beauty to the picture by the grace with which they paid for homage.

209—210. **At the........steers**—the wheel was controlled by a woman disguised as a mermaid.

210. **Tackle**—the ropes etc. used on a ship.

212. **Yarely**—nimbly.

210—212. *Explanation.* The silken.........the office—the silken swell with pride at being handled by those delicate hands which ably perform the duties of navigation.

212—214. *Explanation.* From the barge...........wharfs—A that fragrance coming from the barge assailed the sense of smell those who were s'anding on the neighbouring banks.

214—217. The city cast.........to the air—The entire popula- n of the city went to see Cleopatra sitting in her barge, while Antony sat alone in his state chair in the market-place whistling to the air, which was his only audience

217—219. Which, but for.........gap in nature—the air, too, would have gone to see Cleopatra had it not been for fear of creating a vacuum. According to Warburton there is an allusion in these lines "to an axiom in the peripatetic philosophy then in vogue, that Nature abhors a vacuum".

220. Antony sent.........to supper—Antony sent messengers inviting her to dinner Supper, in earliest times, was the principal meal of the day eaten at about three o'clock in the afternoon.

221—223. She replied..... ..she entreated—she sent her reply that it would be better that he should be her guest, and she requested him to accept her invitation.

224. Whom ne'er. ... ..heard speak—who has never refused a request made by a woman

225 Being barber'd.........o'er—very well groomed

226 Ordinary—a public dinner, "where each person paid his share; of his meal" here, the word is used vaguely for "the price"

227. For what. ... eat only—Antony was so bewitched by Cleopatra's beauty that his eyes only feasted on her face and he left the food untasted

226—227. And for his.... ....eat only—So great was Antony's admiration of Cleopatra that all through the dinner he gazed upon her beauty and left the food untasted

231—232 *Explanation* That she did.. ......breathe forth Her physical infirmity owing to which she began to pant made the more charming, and her very breathlessness breathed fascinatio

235. Stale—render insipid

236 Cloy—satiate

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243. A blessed lottery—a valuable prize he has been fortunate enough to get.

241—243. If beauty.........to him—Antony should be fully satisfied with a wife like Octavia who is beautiful, wise and modest. He should regard her as a valuable prize he has been fortunate enough to get.

244—245. Make yourself.........abide here—you will be my guest so long as you remain in Rome.

ACT II. SCENE III.

Critical Note :

As the scene opens we find Antony with his new wife Octavia. He swears lasting fidelity to us, and asks her not to judge him from what he is commonly reported to be ; she will find him a much better man. There will be occasions when he will be compelled to go away from her to attend to state business. Octavia replies that during the period he will remain away from her, she will constantly pray to the gods for his safety. The very first words Octavia speaks to Antony show that her nature is antithetical to that of her husband. He is a pleasure seeker, an epicure and a reveller, while she is a pious and god-fearing lady. Will their union prove happy ? Enobarbus has already predicted in the previous scene that Antony will return to Cleopatra.

Octavia and her brother, Caesar, leave. Antony converses with a soothsayer who has come with him from Egypt. The soothsayer advises him to return to Egypt as early as he can, for his guardian spirit is easily dominated by Caesar's. Antony is a man of many admirable qualities. He is kind and courteous, brave and courageous. But, the noble side of his nature ceases to function in the presence of Caesar, though his character is not so fine as that of Antony. The reason, as pointed out by the soothsayer, is that the "angel" governing his destiny is afraid of Caesar's "angel".

> Thy demon, that's thy spirit which keeps thee, is
> Noble, courageous, high, unmatchable,
> Where Caesar's is not ; but, near him, thy angel
> Becomes a fear, as being o'erpower'd : therefore
> Make space enough between you.

Antony admits that Caesar is more lucky than he :

> The very dice obey him ;
> And in our sports my better cunning faints
> Under his chance : if we draw lots, he speeds ;
> His cocks do win the battle of mine,
> When it is all to nought ; and his quails ever
> Beat mine, in hoop'd, at odds.

The conversation between Antony and the soothsayer is another clever revelation of character. Antony's character is nobler than that of Caesar and yet he is destined to be defeated and dominated by his younger partner. The soothsayer's prophecy brings out a fact in

history which seems to have impressed Shakespeare—the luck of great men. Antony, as seen in this play, is a larger and fuller character than Octavius Caesar, and yet the young man has all the luck. The soothsayer is able to read this fact correctly, and so he warns Antony :

> If thou dost play with him at any game,
> Thou art sure to lose : and of that natural luck,
> He beats thee 'gainst the odds. Thy lustre thickens,
> When he shines by : I say again, thy spirit
> Is all afraid to govern thee near him :
> But he away 'tis noble

In this scene Shakespeare also hints at the fate than awaits the marriage of Antony and Octavia It is merely a political marriage, and will bring about the reconciliation of Antony and Caesar. They will be friends again, and there will be peace in the empire. But Antony cannot give up his pleasutes, and so must go back to Egypt and Cleopatra ;

> I will to Egypt
> And though I make this marriage for my peace,
> In the east my pleasure lies

1—2. **The world...........your bosom**—the affairs of state and my duties as one of the three principal rulers of the empire will at times make it necessary for me to go away from you.

3—4. **Before the gods....... ....for you**—I, on my knees, will humbly pray to the gods for your safety.

6. **Read not ......world's report**—do not judge my character from what people say about me

6. **I have. ....square**—I have not lived a pure and sinless life.

6—7 **But that.. .. ...the rule**—but in future I shall lead a well regulated life

6—7 *Explanation* **I have not..............by the rule**—Though I have not led an immaculate life so far, in future my life will be well regulated

10. **Sirrah**—replacing "sir" in imperious or contemptuous use.

You do..... Egypt ?—do you wish to return to Egypt ?

11—12. **Would I had ....Thither**—I wish I had never left Egypt, and I also wish you had never visited that country

13 **If you...........reason ?**—give me, if you can, your reason for so wishing Antony means to say that the soothsayer cannot give him any convincing reason for what he has said.

14. **My motion**—by intuition

13—14 **I see it........my tongue**—though I cannot explain to you in words my reason, yet I am intuitively convinced that what I have said is true.

15. **Hie.,.....again**—return quickly to Egypt.

Act II. Scene V.

Critical Note :

We are taken back in this scene to Cleopatra and her maids. She calls for pastimes to forget her anxiety about Antony. She wants some music, but presently changes her mind and desires to play billiards. But no sooner is her eunuch ready to play billiards with her than she changes her mind once again, and desires to go with her maids to the river to catch fish. She is reminded of the days when she used to go with Antony to catch fish. How she laughed at Antony's failure to catch fish. Then she thinks of the various sports she enjoyed with him.

Presently, there comes a messenger from Rome. From his looks it appears that he is the bearer of bad news. Cleopatra, therefore, asks him to deliver his news quickly. But, at the same time, she warns him that if he tells her that Antony is dead or is in Caesar's confinement in Rome, she will melt the gold, she intends to give him, and pour it down his ill-uttering throat. The messenger's reluctant manner makes her suspect that he has brought bad news. The messenger, however, begins by saying that Antony is well and on very friendly terms with Caesar. Then breathlessly and in short, quick sentences he leads up to the awful fact that "he's married to Octavia."

In a flash Cleopatra changes, strikes the poor wretch to the ground, hales him to and down by the hair, and draws a knife to stab him. The messenger runs away to save his life. Cleopatra's maids try to calm down her anger. They point out to her that the messenger is in no way responsible for Antony's marriage with Octavia. Being only the bearer of news he does not deserve any punishment. Cleopatra's wrath is somewhat assuaged, and she wants to know more about Antony's marriage. So, she sends for the messenger, who returns only to assure her that Antony is married to Octavia. Once again she flies into fury and dismisses the messenger. But when she calms down, her curiosity is once again roused and she insists on knowing more :

> Go to the fellow, good Alexas bid him
> Report the feature of Octavia : her years,
> Her inclination, let him not leave out
> The colour of her hair. Bring me word quickly.

Tortured by jealousy she banishes Antony from her mind, but recalls him the very next moment :

> Let him for ever go :—let him not—Charmian,
> Though he be painted one way like a Gorgon,
> The other way's a Mars.

She wants to know how tall Octavia. For Antony cannot like a short-sized woman, and would come back to her after some time. Finally, she asks Charmian to take pity on her, and to lead her to her character.

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We are taken back in this scene to Cleopatra and her maids. She calls for pastimes to forget her anxiety about Antony. She wants some music, but presently changes her mind and desires to play billiards. But no sooner is her eunuch ready to play billiards with her than she changes her mind once again, and desires to go with her maids to the river to catch fish She is reminded of the days when she used to go with Antony to catch fish. How she laughed at Antony's failure to catch fish Then she thinks of the various sports she enjoyed with him.

Presently, there comes a messenger from Rome. From his looks it appears that he is the bearer of bad news. Cleopatra, therefore, asks him to deliver his news quickly. But, at the same time, she warns him that if he tells her that Antony is dead or is in Caesar's confinement in Rome, she will melt the gold, she intends to give him, and pour it down his ill-uttering throat. The messenger's reluctant manner makes her suspect that he has brought bad news. The messenger, however, begins by saying that Antony is well and on very friendly terms with Caesar. Then breathlessly and in short, quick sentences he leads up to the awful fact that "he's married to Octavia."

In a flash Cleopatra changes, strikes the poor wretch to the ground, hales him to and down by the hair, and draws a knife to stab him. The messenger runs away to save his life. Cleopatra's maids try to calm down her anger They point out to her that the messenger is in no way responsible for Antony's marriage with Octavia. Being only the bearer of news he does not deserve any punishment. Cleopatra's wrath is somewhat assuaged, and she wants to know more about Antony's marriage. So, she sends for the messenger, who returns only to assure her that Antony is married to Octavia. Once again she flies into fury and dismisses the messenger. But when she calms down, her curiosity is once again roused and she insists on knowing more .

> Go to the fellow, good Alexas bid him
> Report the feature of Octavia : her years,
> Her inclination, let him not leave out
> The colour of her hair. Bring me word quickly.

Tortured by jealousy she banishes Antony from her mind, but recalls him the very next moment :

> Let him for ever go :—let him not —Charmian,
> Though he be painted one way like a Gorgon,
> The other way's a Mars.

She wants to know how tall Octavia. For Antony cannot like a short-sized woman, and would come back to her after some time. Finally, she asks Charmian to take pity on her, and to lead her to her character.

. Moody—melancholy

2. That.........love—who are engaged in the business of love.

1—2. Music...........in love—music which is the melancholy for the thoughts of the lovers.

3. Let's........billiards—let us go to play Billiards *Billiards*, me played with cues and ivory balls on cloth-covered table. But game was unknown in the Roman days ; hence it is an anach-ism here.

4. Best........Mardian—you had better play with Mardian.

5—6 As well a........with a woman—a woman might just as ll play with a woman as with a eunuch

8—9. And when...........plead pardon—the sincere door of a eed may justly ask for pardon, though the result achieved may fall hort of the good will that is doing its best.

9. I'll none now—I will not play billiards now

10 Angle—fishing line.

We'll......river—we will go to the river

11. Betray—catch ; snare

Tawny......fishes—fishes with light brown fins

12. Bended—curved

13. Slimy—slippery.

15. 'Twas merry—it was a delightful fun.

16 You wager'd . angling—you laid a wager on your catch-ing more fish than Antony.

18. With fervency—eagerly.

15—18 'On a time he (Antony) went to angle for fish, and when he could take none, he was as angry as he could be, because Cleopatra stood by Wherefore he secretly commanded the fishermen, that when he cast in his line, they should straight dive under the water, and put a fish on his hook which they had taken before, and so snatched up his angling-rod, and brought up a fish twice or thrice Cleopatra found it straight, yet she seemed not to see it, but wondered at his excellent fishing : but when she was alone by herself amon her own people, she told them how it was, and bade them the ne morning to be on the water to see the fishing A number of peop came to the heaven, and got into the fisher-boats to his fishi Antonius then threw in his line, and Cleopatra straight command one of her men to dive under water before Antonius' men, and to some old salt-fish upon his bait, like unto those that are brought of the country of Pont When he had hung the fish on his h Antonius, thinking he had taken a fish indeed, snatched up his presently. Then they all fell a laughing Cleopatra laughing said unto him : 'Leave us, my lord, Egyptians (which dwell i country of Pharus and Canobus) your angling-rod this is no profession, thou must hunt after conquering of realms and coun ... Plutarch.

18. That......times !—it was fine time indeed !

19—20. And that night......into patience—I put him out of humour by laughing at him ; but that very night I put him into good humour again by my jests.

21. Ere.........hour—before it was nine o'clock.

I drunk......his bed—I made him drink so much wine that he was obliged to go to his bed to sleep off his carouse.

22. Tires—head-dresses.

Mantles—woman's loose cloak.

23. His sword Philippan—the sword with which he (Antony) triumphed at Philippi. "Theobald points out that the custom of giving the name of some victory to a sword worn in it, common in the romances of the later days, is not one for which we have any warrant in ancient history. He also notes that the battle of Philippi being the greatest action of Antony's life, to call his sword *Philippan* was a skilful piece of flattery on Cleopatra's part."—*Deighton.*

23. O, from Italy—you are coming from Italy.

24—25. Ram thou.........barren—pour the harvest of your news into my ears, which have not received any tidings since a long time.

Ram—drive into.

Barren—without any news.

26—27. If thou.........thy mistress—the shock of such a news as that of Antony's death will kill me.

27—29. But well.........to kiss—but if you tell me that Antony is well and his own master, I shall reward you with gold, and allow you to kiss my hand.

29—30. A hand...........kissing—a hand which has been kissed by kings, who trembled as they kissed it.

31. Why...........gold—for this news you will get more gold than I intended to give you as first.

32. We use—we are accustomed.

33—35. Bring it...... throat—if you have used the word "well" in this sense, the gold I have given you as reward will be melted and poured down your throat which has uttered such a bad news.

36. Go to—give me your report ; I am prepared to listen to you.

37. But there's...........face—but from your looks it appears that the news you have to deliver is not good.

38—39. So tart.........good tidings—your countenance is singularly sour to report such good news.

39—41. If not well...........formal man—If you want to tell me that things are not quite well with Antony, you should have appeared before me like a fury with snakes twined in your hair and not like a normal man.

Fury crown'd with snakes—Furies or Eumenides were d to be the ministers of the vengeance of the gods and e appeared stern and inexorable; always employed in ng the guilty upon earth as well as in the infernal regions. were generally represented with a grim and frightful aspect, black and bloody garment, and serpents wreathing round their instead of hair. They held a burning torch in one hand, and ip of scorpions in the other, and were always attended by terror, paleness and death.

A formal man—a man in his ordinary appearance.

44 Friends with Caesar—on friendly terms with Caesar.

45—46. I'll set..........upon thee—I will shower down gold d pearls upon you by way of reward for giving me good news out Antony.

49 Make thee .....me—you will be given even the costliest reward for so saying

50—51 It does. ....precedence—it takes away from the good news already given

52—53 'But yet' .....malefactor—your expression, "but yet" comes forth like a gaolar bringing with him a notorious criminal

54. Pack—alludes to the pack of a pedlar, all the contents of which Cleopatra wishes to be displayed at once.

54—55 Pour out......together—give me all your news, both good and bad, at once

56 In state......say'st—in good health, as you say

And......free—and, as you say, Antony is his own master, that is, Caesar has not made him a prisoner

58 He's bound unto Octavia—he is married to Octavia

I am... ..Charmian—how pale I have become at this news Charmian ?

60 The most. . .upon thee !—may you die of the most infectious plague !

61 Hence—go away

62—63 I'll . . .before me—I shall get your eyes remove from your head, and kick them like balls

I'll......head—I shall pull every hair out of your head.

64—65 And stew'd. ... pickle—you will be cooked in s water, and will, in this way, be tortured for a long time

66 I that do... not the match—I have only brought the news of the marriage of Antony and Octavia, I did not b about their marriage

70. Boot thee—reward you

71. Thy.... beg—which you may in moderation ask

71. Explanation. Say 't is not so can beg—if y

me that the news, you have delivered is false, I shall bestow a province on you, and will thus make you one of the wealthiest men in the state. The blow, you have received from me, will be regarded as your punishment for exciting my anger. I shall also present you with such other gifts, as you may in moderation ask.

72. Thou hast......long--you deserve to die for giving me such a news.

74. Keep yourself......yourself—control yourself, and do not behave in an indignified manner.

75. The man is innocent—the messenger has committed no fault, and as such does not deserve punishment.

76. Some innocents......thunderbolt—Heaven's wrath visits even innocent persons. Since you cannot expect me to be more merciful than heaven, there is no reason why this innocent man should escape my wrath.

77—78. Melt Egypt......to serpents—let Egypt be submerged in the Nile, and let all gentle creatures turn into serpents.

78. Slave—wretch.

81—82. These hands......myself—It is unbecoming on parts as a queen to strike a mere servant.

82—83. Since I..........the cause—in fact, I myself am responsible for my provocation, for I became a slave to my love for Antony.

84—87. *Explanation.* Though it be........they be felt—Though it is the duty of an honest and faithful messenger to bring both good and bad news, yet it is not good for him to bring bad news. You may impart good news to as many persons as you like, but leave ill tidings to make themselves known by being felt.

87. I have......duty—I was duty-bound to give you the news of Antony's marriage to Octavia.

89—93. I cannot........say 'yes'—by saying that Antony is married to Octavia you cannot provoke me to greater wrath than you have already done. Cleopatra assures the messenger that he will not be further punished for imparting his news correctly.

91. Dost......still—do you still stick to that bad news?

92—94. O, I would......scaled snakes—I wish you had told me a lie even though half of Egypt were submerged into the Nile and turned into a cistern full of scaly snakes, as the consequence of your lie.

95. Narcissus—a beautiful youth, son of Cephisus and the nymph Liriope, born of Thespis in Boeotia. He saw his image reflected in a fountain, and became enamoured of it, thinking it to be the nymph of the place. His fruitless attempts to approach this beautiful object so provoked him, that he grew desperate and killed himself. His blood was changed into a flower, which still bears his name. The nymph raised a funeral pile to burn his body, but they found nothing but a beautiful flower.

hearts, he feels that he has little chance of success against the combined forces of the triumvirs. As is evident from his talk he is specially afraid of Antony. Hence, after a little face saving protestation, he accepts the terms offered by the triumvirs, and invites all to feast on his galley. The triumvirs, too, promise a similar feast by turn. Then he leads them away, except for Menas and Enobarbus, who remain behind to comment on their leaders.

The question on everybody's lips is. "Will Antony go back to Egypt ?" Menas asks Enobarbus, "Is he (Antony) married to Cleopatra?" To this question, Enobarbus replies worily, "Caesar's sister is call'd Octavia.........She is now the wife of Marcus Antonius." Thereat Menas observes, "Then is Caesar and he (Antony) for ever knit together." But, as we have already seen (Act II. Sc. II) Enobarbus knows Antony too well to hold this opinion. So, he says ; "But you shall find, the hand that seems to tie their friendship together will be the very strangler of their amity." For : "Octavia is of a holy, cold, and still conversation......Not he that himself is not so ; which is Mark Antony. He will to his Egyptian dish again : then shall the sighs of Octavia blow the fire up in Caesar ; and, as I said before, that which is the strength of their amity shall prove the immediate author of their variance. Antony will use his affection where it is : he married but his occasion here."

Thus, two things are made clear to us through the conversation between Menas and Enobarbus. Firstly, that it was a political mistake on Pompey's. part to conclude a treaty with the triumvirs. The first words of Menas after his master. Pompey and his newly won friends, the triumvirs, leave are : "The father, Pompey, would ne'er have made this treaty." And he underlines his opinion by expressing it a second time ; "Pompey doth this day laugh away his fortune." Secondly, we are told that Antony will not remain faithful to this newly wedded wife, Octavia, and will go back to Cleopatra, Enobarbus, the man of practical wisdom and shrewd common sense, is made to express this opinion. It appears that the followers of Pompey and Antony understand things better than their masters.

1. **Hostages**—person given to another as pledge.

2. **And we...........we fight**—before taking recourse to arms let us settle our difference if we can.

2. **Meet**—proper.

2—3. **Most......words**—it is proper on our part to try to settle our differences, and, thus, avoid a war if we possibly can.

3—4. **And therefore.........us sent**—therefore, we have sent you beforehand in writing the terms on which we are prepared to conclude a treaty with you.

5—8. *Explanation.* **Which, if thou hast...........perish here**—If you have considered our terms, please let us know whether by accepting them you are prepared to end your rebellion against us, and to take back to Sicily your spirited soldiers, who, in the event of your rejecting our terms, will perish in the battle against us.

7. Carry.........Sicily—"Pompey by his naval predominance
aken possession of Sicily."

Tall—study ; spirited.

9. The senators........world—it's by your wisdom alone that
world is governed.

10 Chief........gods—you, who are gods' vice-regents on the
rth.

10—12. I do not........and friends—I fail to understand why
y father (Pompey the Great) should be without persons to avenge
is death, since I, his son, am alive, and have friends to aid me in my
great cause.

12—14. Since Julius Caesar...... .....for him—even the ghost
of Julius Caesar, striving to avenge his murderer, haunted Brutus at
Philippi.

15. That moved...... .....conspire—which induced Cassius to
organise a conspiracy against Julius Caesar.

17. With.. .... .rest—with those others who took up arms to
support their cause.

Courtiers....... .freedom—they all were lovers of freedom and
democracy.

18. To........capitol—to shed Caesar's blood in the Capitol,
the senate at Rome

18—19 But that..... .but a man ?—the reason of their cons-
piracy against Caesar was that they were determined that one man
should not be more than a man, that is, should not become a despotic
ruler, and virtually a god to the Romans.

19—20. And that. ......my navy—and it is the same deter-
mination which has made me build up my powerful navy

20—21. At whose.... ...foams—under the heavy burden o
my navy the ocean foams with anger

21—23 With which...... . ..noble father—with my powerf
navy I meant to punish the Romans for the ingratitude they show
to my father

8—23. *Explanation.* To you all three........ my noble fathe
To you all three who rule the world with their wisdom and are g
vice regents on the earth, I say that I fail to understand why
father should be without those who are ready to a venge his d
seeing that I, his son, am alive and have friends to support his
cause. Even the ghost of Julius Caesar labouring to aveng
death haunted Brutus at Philippi What was it that induced C
to organise a conspiracy against Julius Caesar ? Why did univ
honoured and honest Roman, Brutus assisted by such others a
up arms in support of his great cause shed Caesar's bloo
Capitol ? The thing was that Brutus and his associates were
dom-loving persons, and were determined that no single in
should enjoy the despotic power of a god. And it is the sa
made me build up a powerful navy und

burden the ocean foams with anger. With my navy I meant to punish the Romans for the ingratitude they showed to my noble father.

23. **Take your time**—"speak on freely."

24. **Fear**—terrify.

Sails—ships.

25. **We 'll..........at sea**—we are not afraid to encounter you at sea.

26. **O'er-count**—outnumber.

27. **Thou dost........father's house**—you outnumber me in the matter of my father's house. That is, you are in illegal possession of my father's house. According to Plutarch, Antony bought at auction the house of Pompey the Great, and then refused to pay for it. Pompey hints at this circumstance.

28—29. **But, since.........thou may 'st**—The cuckoo, it is said, builds no nest of its own, but takes possession of that of another bird. Pompey says that like the cuckoo, Antony, has seized upon his father's house : hence he may live in it as long as he pleases.

30. **For this........present**—your remark is irrelevant, since it has nothing to do with the matter under consideration.

30—31. **How you....... sent you**—please tell us whether our terms, which we have already sent to you, are acceptable to you or not.

31. **There's the point**—that is exactly what we want to know.

32—33. **Which do not.........embraced**—do not accept our terms because we entreat you to do so, but consider the advantages you will get by accepting them.

33—34. **And what...........fortune**—you may also consider the consequences of your aiming at greater things. That is, you may well consider the result of your continuing to oppose us.

34—39. *Explanation.* **You have made...targes undinted**—According to your terms I shall retain my possession of Sicily and Sardinia. But, I shall be required to clear the sea of all the pirates, and to send a certain quantity of wheat to Rome. If I accept these terms we will separate without any exchange of blows.

38. **Te part...........edges**—we will separate without the edges of our swords being broken. Since there will be no battle, the swords will not be used and their edges will not be damaged.

39. **Targes**—shields.

Undinted—without any marks of blows on them.

41—42. **I came before......this offer**—I have already made up my mind to accept your terms.

42—43. **But mark Antony......impatience**—but Mark Antony gave me a lot of provocation.

43—44. **Though I lose......telling**—though it is unbecoming on my part to mention the kindness I extended to his mother.

45. When Caesar......blows—when your brother having revolted against Caesar was fighting against him.

46—47. And did........friendly—and was accorded a cordial and friendly reception.

48—49. And am well........owe you—I have thought over the subject, and am prepared to pay you liberally the debt of gratitude I owe you.

50 I did not......you here—I never thought that you would abandon your pleasures in Egypt, and would come here to fight against me.

51—53. *Explanation*. The beds...gain'd by 't—The east, no doubt, offers plentiful pleasures and luxuries. But my thanks are due to you ; for it is your revolt which has brought me here earlier than I had any intention of coming I have been a gainer by coming here.

55. Counts—marks , lines

54—57. Well, I know......her vassal—I do not know what lines fortune has scored upon my face But I know that she will never be able to enter my heart to rob me of my courage.

58. Thus we are agreed—we have concluded a treaty.

59. Composition—terms of agreement

59—60. I crave.. ...between us—I request that the terms of our agreement be written down and signed and sealed by us.

60. That's......to do—that is the next thing to be done.

63. Take the lot—let us decide by lot the order in which we will feast each other.

63—64. First or last—sooner or later

64—66. Your fine........the fame—your fine Egyptian dishes will receive that praise from us which they deserve.

66. You have......much—you have heard a good deal

67. I have......sir—I do not mean insult to any one

And fair......to them—and you have expressed your fair meaning in fair words

69. And I have ....Apollodorus carried—"Howbeit then Caesar asked a million to pay his soldiers withal. Thereto Pothinus answered him, that at that time he should do better to follow his other causes of greater importance, and afterwards that he should at [illegible] the king's good will and favour [illegible] l, that he would not ask counsel of [illegible] it would be paid : and thereupon [illegible] was in the country, to come unto him. She, only taking Apollodorus Sicilian of all her friends, took a little boat, and went away with him in it in the night, and came and landed hard by the foot of the castle. Then having no other means to come into the court without being known, she laid herself down upon a mattress or flock-bed, which Apollodorus her friend tied and boun

up together like a bundle with a great leather thong, and so took her upon his back and brought her thus hampered in this fardle unto Caesar in at the castle gate. This was the first occasion (as it is reported) that made Caesar to love her."—North's *Plutarch*.

72. **How........Soldier ?**—how are you getting on, soldier ?

73. **And well......to do**—I am likely to fare well still.

74. **'Toward**—in preparation.

75—76. **I have seen......thy behaviour**—I have seen you fight and have marvelled at your skill in fighting.

79—80. **Enjoy thy...........becomes thee**—I enjoy your plainness of speech, which suits you well.

81. **Galley**—an ancient war-ship.

82. **Will......lords ?**—will you lead the way ?

83. **Show us......sir**—no sir, you precede us all.

84. **You and I......sir**—we have met before sir.

87. **You have......water**—your sea-power is strong, and your fleet has scored victories.

87. **And you by land**—you too, have scored victories on the land with your powerful army.

92—93. **Yes something........thief by sea**—If you value your own safety you should deny at least one fact, namely that you have been a notorious pirate.

94. **And you by land**—if I am a sea-robber, you are a robber by land, for you, too, have robbed others of their property.

95. **There........service**—but I deny your charge that I am a robber by land.

96—97. **If our eyes...........thieves kissing**—if our eyes were authorities, they would catch two thieves fraternising.

98. **All men's........hands are**—all men look honest, no matter what their actions are.

100. **No slander**—that is no slander.

103. **Pompey doth......his fortune**—Pompey "is throwing away the fortune that was in store for him by being on friendly terms with the triumvirs."

104. **He cannot......again**—no amount of grief and repentance afterwards will help him to win back his lost fortune.

105—106. **We looked not......here**—we did not expect Mark Antony to come here.

106. **You 've sir**—what you have said is quite true.

110. **Pray ye. sir ?**—excuse me, sir, I don't understand you. Is she really the wife of Antony now ?

112. **Then is Caesar........together**—then Caesar and Antony are permanently united in a bond of friendship.

113—114. **If I were......prophesy so**—if I were called upon to make a prophecy in the matter of their unity, I would make a different prediction.

—116. I think the.........of the parties—I think the consi- of policy had more to do with that marriage than the love of ns marrying That is, the purpose of the marriage was to esar and Antony friend, and not to unite Antony and Octavia nd of love.

17. Band—bond.

17—119. But you shall.........their amity—you will find that a, who at present appears to act as a bond of permanent ship between Caesar and Antony, will ultimately prove to be use of the destruction of their amity.

119. Amity—friendship; friendly relations.

120. Conversation—behaviour ; manner of life.

119—120 Octavia is of a....... .conversation—Octavia is cold, et and pious by nature.

122 Who would ... .. so ?—everybody wants that his wife ould be such a woman

122—123. Which. .Antony—Mark Antony's nature is entirely ifferent from that of his wife

123. He will . .again—he will return to Cleopatra

123—124. Then shall... ... ..in Caesar—then Caesar will be enraged to find that his sister has been deserted by her husband, Antony.

125 Author—cause

125—126 That which is ....their variance—Octavia who has now brought about their unity will prove to be the cause of their disunity and quarrel

126—127 Antony will ....where it is—Antony will go to Egypt to gratify his love for Cleopatra

127 He married here—his marriage to Octavia is only a political expedient

128 Will . . .aboard ? —will you go on board my ship ?

128—129 I have .....you—"I wish to propose a toast to you"

130. Take—accept (your invitation)

130—131. We have....... in Egypt—during our stay in Egypt we have had plenty of practice in drinking

ACT II SCENE VII

Critical Note:

Pompey has concluded his treaty with the triumvirs and h[as] invited them to dinner on board his galley As the scene opens t[wo] or three servants enter with a banquet Music is being played in t[he] background The music in the present circumstance may be suppo[sed] to symbolize harmony "As for 'two or three servants', though c[...] surely should be three, for the whole point is that [...] the world of servants to put in compar[...]

with the Big Triumvirate that is about to enter." One of the servants is gifted with high intelligence and moral preception, and his remark on the position of Lepidus in the triumvirate is very appropriate : "To be called into a huge sphere, and not to be seen to move in't, are the holes where eyes should be, which pitifully disaster the cheeks."

A sennet sounds, and the three owners of the earth enter. They are all drunk. Or at least Lepidus and Antony are, and even the cautious Caesar before the scene is over, finds that his tongue "splits what is speaks." But each one of the triumvirs is drunk according to his character. Lepidus is "maudlin—and stupid—drunk." To Pompey's invitation to drink some more he replies, "I am not so well as I should be, but I 'll ne'er out." His sense is completely drowned in wine, so much so that he cannot even discover that Antony's description of the Nile, the pyramids and the crocodiles is nothing but high-sounding nonsense. He takes it seriously. Antony is "witty—or silly—drunk", or, perhaps, a mixture of the two. He is drunk enough to inform Lepidus that the crocodile is shaped like itself, is as broad as it has breadth, moves with its own organs, and lives by that which nourishes it. And yet he retains sense enough to forbid Lepidus to drink more wine :

> These quick-sands, Lepidus,
> Keep off them, for you sink.

Caesar alone of all the triumvirs retains full self-mastery. To him the revelry is distasteful. He speaks only four times during the scene, and each time he shows his disapproval of the revelry that is in progress :

> It 's monstrous labour when I wash my brain.
> And it grows fouler.

he says, and adds :

> I had rather fast from all four days
> Then drink so much in one.

Towards the end of the scene he rises from the banquet table with a warning to his partners that they are wasting their time which should have been better utilized in attending to more important business :

> Our graver business
> Frowns at this levity.

During this drunken revelry and thoughtless merriment tragedy appears to raise its head. Menas, a "pirate" friend of Pompey's, has deliberately kept himself "from the cup", and whispers in Pompey's ear the suggestion that they cut the cable, and then the throats of the triumvirs. It is a sober suggestion which aims at making Pompey the master of the world. But Pompey has not the nerve to execute it. So he misses his splendid opportunity, and rejects his friend's proposal on grounds of honour ; he would not betray his guests. But all the same he would have approved of the plot had it been executed secretly without his knowledge ;

Ah, this thou shouldst have done,
And not have spoke on't ! I me 'tis villany ;
In thee't had been good service. Thou must know,
'Tis not my profit that does lead mine honour ;
Mine honour, it. Repent that e'er thy tongue
Hath so betray'd thine act ; being done unknown,
I should have found it afterwards well done,
But must condemn it now.

obvious that Pompey is not opposed to the betrayal of his guests ; y he does not wish to be a party to that betrayal. His talk about "honour", therefore, sounds hollow, and we see it is fear, not oral scruples, that withholds him

The scene ends with music and song. Enobarbus makes all ose still capable of standing join hands and dance a drunken song. The seeming harmony is in inverse ratio to the real. Here is comedy at its acme, politics becomes visible "

Commenting on this banquet scene Goddard writes .

"Language fails in any attempt to characterize this incomparable scene. It is a fresh version of the skeleton at the feast. It is as perfect a fusion of burlesque and political wisdom as is to be found" outside of Aristophanes, and yet, by a hair line, not burlesque. It is close to Shakespeare's last word on all the brands of intoxication. It is the spirit of tragedy masquerading as force, the chariot of comedy driven by death It is anything you please that is consummate."

The excellence of this scene lies in its suitable blending of the tragic, the comic and the burlesque, Political wisdom is interwoven with political folly and greatness with its travesty This scene also suggests the acute difference existing between appearance and reality , Pompey's sense of honour, for instance, is born of his cowardice , and the harmony and amity of the drunken song is achieved onl temporarily under the influence of wine.

Banquet—fruits and wine, that is, dessert

1 Here they...... ..man —Pompey and his guests, namely th numvirs, are coming here

2—3. Some o' their plants . blow them down—in certa respects they have concluded an unsatisfactory treaty which will upset even by a minor cause The first servant is shrewd enough judge that the peace between Pompey and the triumvirs will not lasting one No sooner has the treaty been signed than the s of future hostility have begun to make their appearance.

4 Lepidus . . high-coloured -- the face of Lepidus is fl with the wine he has drunk

5 Alms drink—"the remains of liquor reserved for people." (Murray's English Dictionary) According to War it is "a phrase amongst good fellows, to signify that li share which his companions drink to ease him"

6. **As they........by the disposition**—"means perhaps, as they fall out owing to their different temperaments, or, as they egg one another on to drink, or, as they stint themselves in order to ply Lepidus with more wine." —*Boas.*

7—8. **Reconciles them..............to the drink**—having brought about their reconciliation by means of his entreaty, he begins to drink wine once again.

9—10. **But it raises...........discretion**—his self-reconciliation to further drinking creates a greater conflict between himself and his discretion. That is, Lepidus is only making a fool of himself by drinking so much wine.

11—13. **Why, this it is...........I could not heave**—this is what comes of the desire to be known as the associate of great men. I would as gladly have a useless reed as a spear I cannot wield.

13. **Partisan**—a spear with a long handle.

14—16. **To be called...........disaster the cheeks**—to be asked to occupy a high position and yet to be a mere cipher in it, is to be like empty sockets without eye-balls, which make the cheeks look painfully hideous. What the servant means to say is that though Lepidus is a triumvir, he is fully dominated by his partners whom he constantly flatters. Hence, his position in the triumvirate is extremely ridiculous.

Sennet—not sounded on a trumpet.

17—18. **They take........the pyramid**—they measure the rise of the Nile by certain marks made in the pyramid for the purpose. Malone, in this connection, quotes from Percy's translation of Leo's *History of Africa*: "Upon another side of the island standeth an house alone by itself, in the midst whereof there is a four-square cistern or channel of eighteen cubits deep, where into water of Nilus is conveyed by a certain sluice underground. And in the midst of the cistern there is erected a certain pillar, which is marked and divided into so many cubits as the cistern containeth in depth."

19. **The mean**—average rise of the river.

20. **Foison**—plentiful harvest.

18—20. **They know........foison follow**—from the level—low, middle or high—to which the river Nile rises they can judge whether the harvest is going to be plentiful or not.

20—21. **The higher........promises**—the higher the rivers, the greater is their hope of a plentiful harvest.

21—23. **As it ebbs................comes to harvest**—as the flood subsides, the farmers scatter seeds on the alluvial deposit left by the river, and in a short time the crops grow up.

26—27. **Your serpent...........your crocodile**—the serpents in Egypt are created by the action of the solar heat on theslime of the river; the crocodiles, too, are bred in the same way.

28. **They are so**—what you say is true.

9. A health to Lepidus—let us drink a toast to the health of
us.

30. I am not......ne'er out—though I am not keeping good
h, yet I will never shirk a toast.

31 Not till......in till then—no, you will not shirk a toast so
as you are awake.

32 Pyramises—"the correct plural of pyramis, a common
iation in Elizabethan English of pyramid, is pyramides. Pyramises
Lepidus's intoxicated attempt at the plural."

Ptolemies' pyramises—the pyramids constructed by the Ptole-
ies, the rulers of Egypt

33 Goodly—beautiful ; of a considerable size.

34—35. Without ... heard that—nobody has contradicted this
report.

36. Say......ear—whisper to me.

37 Forsake thy seat—rise from your seat.

38. Forbear......anon—I shall attend to you presently.

40 What manner ...your crocodile ?—what sort of creature is
the crocodile ?

43—44. And the... . .It transmigrates—when the elements
constituting its life pass out of its body, its soul, or vital principle,
passes into another body

44. Transmigrates—passes into a different body *Transmigration of souls* was a doctrine expounded by a Greek philosopher, Pythagoras, and forms part of Brahmin and Buddhist religions The
ancient Greeks termed it metempsychosis, and the theory is that after
death the soul of a man passes into the body of some other man or
animal

50—51 With the health .. epicure—if this description doe
not satisfy him, he should at least be satisfied with the toast of h
own health which Antony makes him drink But, if even that fa
to satisfy him. he is such an epicure as cannot be satisfied w
anything

Epicure—one who is choice and dainty in eating and drinkin

52 Tell me of that ?—why do you bother me about
subject ?

54 If for . .merit—out of regard for the services I
rendered you

55. The matter ?—what do you want to tell me ?

56. I have ever..... .... thy fortunes –I have ever been
faithful follower.

57. Thou hast served ....to say ?—You have, no
served me faithfully. What else do you want to say ?

58. Be jolly, lords—Lords, continue your revels wh
Menas.

58—59. **These quick-sands...........for you sink**—Lepidus, you must give up over-indulgence in drinking ; for, it will prove dangerous to you.

60. **Wilt thou.........the world ?**—do you wish to be the absolute ruler of the Roman empire ?

61. **That's twice**—I put the same question to you a second time.

62. **How should that be ?**—how can that be possible ?

62—64. **But entertain.........all the world**—You have only to entertain this idea, and I, a poor man, will give you the entire world.

64. **Hast...........well ?**—you must be thoroughly drunk to say so.

65—68. *Explanat on.* **No, Pompey, I have...........thou wilt ha't**—No, Pompey, I have not even touched wine this evening. Should you summon enough courage, you can be the master of the entire world. Whatever the ocean surrounds and the sky encircles can be yours, only if you want to have all that.

67. **Pales**—encloses.

Inclips—encircles.

68. **Show.........way**—tell me how I can be the master of the world.

69. **World-sharers**—triumvirs.

Competitors—partners in the government of the world.

71. **And, when...........their throats**—when we have sailed far from the shore, cut their throats.

72. **All there is thine**—by this act the entire world will be yours.

73—74. **Ah ! this...........spoke on't**—you should have done this deed quietly without consulting me about it.

74. **In me.........villany**—it would be villany on my part to betray my friends.

75. **In thee 't had been good service**—had you done this deed without consulting me I would have regarded it as an act of service to me.

75—76. **'T is not my.........honour it**—I do not seek my gain at the cost of my honour ; I care more for honour than for profit.

72—79. *Explanation.* **Ah this thou...........condemn it now**—You should have done this deed without telling me of your idea. It would be villany on my part to betray my friends. But had you done this deed on your own initiative, it would have been regarded as an act of rare service to me. Let me tell you that I do not seek my gain at the cost of my honour ; rather I care more for honour than for profit. You must repent for your folly of telling me your design. Had you done this deed without telling me of it, I would afterwards have praised it. But now that you have revealed your intention to me, I cannot but condemn it.

79. **Desist, and drink**—give up your idea and drink a cup of wine.

69—79. "Now in the midst of the feast, when they fell to be merry with Antonius' love unto Cleopatra, Menas the pirate came to Pompey, and whispering in his ear, said unto him: Shall I cut the cables of the anchors, and make thee lord not only of Sicily and Sardinia, but of the whole empire of Rome besides? Pompey, having paused a while upon it, at length answered him: "Thou shouldest have done it, and never have told it me; but now we must content us with that we have; as for myself, I was never taught to break my faith, nor to be counted a traitor". North's *Plutarch*.

81. **Thy pall'd fortunes**—your fortune which is now on the decline.

82—83 **Who seeks...... ...find it more**—he who seeks fortune, but neglects to take it when it is offered to him, will never get it again.

83. **This. ....Lepidus**—let us drink a toast to the health of Lepidus.

84. **I'll pledge.........him**—since Lepidus is not in a condition to drink more wine, I shall drink it in his stead.

86 **Fill... . ...hid**—fill the cup to the very brim.

89 **A'**—he.

A' bears the...... ..man—The attendant is carrying off Lepidus who is the master of one-third of the Roman empire. Hence, Enobarbus humorously remarks that he is carrying off one-third of the world

90—91. **Would it were.........on wheels !**—I wish the whole of the world were drunk, so that it might run the more easily.

92. **Drink thou......reels**—drink and add to the revelry.

Reels—revelry.

94. **This is.........Alexandrian feast**—this feast is not yet equal to those you have enjoyed at Alexandria

95. **It ripens towards it**—it will soon be like those feasts

Strike the vessels, ho—pierce the casks to draw more liquor.

96. **Here is to Caesar**—let us drink a toast to the health of Caesar.

I could well forbear't—I wish I could abstain from drinking.

97—[illegible] The only result of [illegible] efforts at making [illegible]

98. **Be a child o' the time**—accommodate yourself to the occasion. Since everyone is drinking now you should also drink.

99. **Possess......answer**—"To Antony's challenge to be a child of the time, to allc [illegible] makes answer that [illegible] his own hands."—De [illegible]

58—59. **These quick-sands...........for you sink**—Lepidus, you must give up over-indulgence in drinking ; for, it will prove dangerous to you.

60. **Wilt thou........the world ?**—do you wish to be the absolute ruler of the Roman empire ?

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96. **Here is to Caesar**—let us drink a toast to the health of Caesar.

I could well forbear't—I wish I could abstain from drinking.

97—98. **It's monstrous labour............grows fouler**—The only result of washing my brain is that it grows fouler. Hence, my efforts at making my brain clear are all wasted.

98. **Be a child o' the time**—accommodate yourself to the occasion. Since everyone is drinking now you should also drink

99. **Possess......answer**—"To Antony's challenge to be a child of the time, to allow himself to be guided by the moment, Octavius makes answer that one must rather be master of the time, get it into his own hands "—Delius. Deighton, however, says in this connection

"The word *But*, however, in the next line looks as if Caesar was accepting Antony's challenge to drink ; and *Profess* and *Propose* have been conjectured in place of *Possess*, i. e. give the toast and I will accept it, do justice to it"

100—101. **But I had.........in one**—I had rather abstain from drinking for four days than drink so much wine on a single day.

102. **The Egyptian Bacchanals**—dances in honour of Bacchus, the wine-god. It appears that such dances formed part of Antony's revelry at Alexandria.

102—103. **Shall we dance..................celebrate our drink ?** —Shall we now start the Egyptian dance in honour of Bacchus, and introduce that solemnity to our feast ?

104. **Take hands**--join hands.

106. **Lethe**—one of the rivers of hell, whose waters the souls of the dead drank after they had been confined for a certain space of time in Tartarus. It had the power of making them forget whatever they had done, seen, or heard before.

104—106. **Come, let us all..................delicate Lethe**—let us dance the "Egyptian Bacchanals" untill we are overpowered by sleep as the result of the wine we have drunk.

106. **All take hands**—let all join hands.

107—108. **Make battery.........place you**—let music be played aloud while I place you in your respective positions.

109—110. **The holding every...........can volley**—let everyone sing the refrain as loudly as he can.

106—110. *Explanation.* **All take hands.........sides can volley** —Let all join hands, and let music be played aloud while I am placing you in the proper order. After that the boy will sing, and everyone of you will sing the refrain as loudly as he can.

106. **The holding**—the refrain.

113. **Plumpy**—fleshy.

Bacchus—a name of Greek God Dionysus, the god of wine. "Dionysus was worshipped as god of the vital and intoxicating powers of nature, and also, because of his close connection with tillage and early civilization, as a law-giver. He was also god of tragic art. In art he was represented as young, handsome, and athletic, but later as slightly effiminate. He was accompanied with a wild crowd of Satyrs, and Maenads, the latter frenzied with wine and mystic exaltation, and carrying cymbals, swords, serpants, or the Thyrsus, a wand wreathed with ivy and crowned with a fir-cone. The worship of Dionysus appealed strongly to women, and many would spend the whole night on the mountain in ecstatic dancing and tearing wild animals to pieces. Sacred to the god were the ivy, laurel, and asphodel, and the dolphin, serpent, tiger, lynx, panther, and ass. His sacrifice was usually a goat or ass."

With pink eyne—eyes inflamed with wine, or, as some critics think, "winking, half-shut eyes."

114. **Fats**—vats

115. **In thy......drown'd**—let us forget our cares and anxieties under the influence of wine.

With thy......crown'd—let us put round our head a tendril of vine which is sacred to you

116. **Cup us......go round**—"ply us with liquor till the world itself seems to reel"

118 **Good brother**—addressed to Antony.

119. **Let me......off**—let me request you to leave the vessel and go with me to our camp.

119—120. **Our graver............levity**—the serious business we have to attend to reminds us that we must stop this revelry.

121. **You see.........cheeks**—our faces are flushed with wine.

121—122. **Strong Enobarb.........the wine**—even Enobarbus, though strong, has been overpowered by wine, and is consequently drunk.

122—123. **And mine own......it speaks**—and my own tongue falters in speech, and does not utter words distinctly.

123—124. **The wild.................antick'd us all**—the motley of drunkenness we have put on has made us all behave like buffoons. That is, under the influence of wine we all are behaving like buffoons.

124. **What......words ?**—no more words are needed to persuade you to stop this revelry.

125 **I'll try.........shore**—I shall made trial of your feasting on shore.

126. **And shall, sir**—and so you shall.

127. **You have.........house**—you have illegally possessed my father's house

But....... ... friend—but now that we are friends it does not matter.

129 **No, to my cabin**—no, you will go to my cabin

131. **Neptune**—the Greek Poseidon, a god, son of Saturn and Ops and brother of Jupiter, Pluto and Juno. He being god of the sea was entitled to more power than any of the other gods except Jupiter. Not only the ocean, rivers and fountains were subjected to him, but he also could cause earth-quakes at his pleasure, and raise islands from the bottom of the sea with a blow of his trident. The worship of Neptune was established in almost every part of the earth, and the Libyans in particular venerated him above all other nations, and looked upon him as the first and greatest of the gods The Greeks and the Romans were also attached to his worships, and they celebrated their Isthmian games and Consualia with the greatest solemnity. He was generally represented sitting in a chariot made of a shell, and drawn by sea-horses or dolphins.

130—132. **These drums !..............great fellows**—let drums, trumpets and flutes be played aloud, and let the god, Neptune, hear that we are bidding a loud farewell to these great men.

And be hang'd—Enobarbus is cursing the musicians because they have not obeyed him instantly.

133. **There 's my cap**—as Enobarbus speaks these words he joyfully throws up his cap.

ACT III. SCENE I.

Critical Note :

A first sight this scene appears to be a short digression. We have already met Ventidius at the end of Act II, Sc. 3, where he is commissioned by Antony to invade Parthia :

> O, come, Ventidius,
> You must to Parthia ; your commission 's ready ;
> Follow me, and receive 't.

By the time we reach Act III, Sc. I, we have almost forgotten Ventidius. But Ventidius in this scene appears as a trustworthy soldier and able general. Antony is right in reposing confidence in him. Orodes, the King of Parthia, is defeated by the Romans, his son, Pacorus, slain, and his troops driven out of the battlefield to seek shelter in distant plains. Ventidius has won a great victory. His fellow-general, Silius, advises him to chase and kill the fugitive Parthians, so that the army of Orodes may be completely destroyed. But Ventidius knows the extent to which alone he should claim glory for his achievement. If he annihilates the Parthian army, he would, no doubt, make a great achievement ; but he would also rouse the jealousy of his leader, Antony. So, he replies to Silius :

> For learn this, Silius ;
> Better to leave undone, than by our deed,
> Acquire too high a fame when we serve's away.
> ....
> Who does i' the wars more than his captain can
> Become his captain's captain : and ambition
> The soldier's virtue, rather make choice of loss,
> Than gain which darkens him.
> I could do more to do Antonius good,
> But 't would offend him ; and in his offence
> Should my performance perish.

This is sound practical wisdom. Ventidius has decided to attribute his success to the greatness of his leader, Antony. Hence, he would prepare such a war-despatch as would please him :

> I 'll humbly signify what in his name,
> That magical word of war, we have effected ;
> How, with his banners and his well-paid ranks,
> The ne'er yet beaten horse of Parthia
> We have jaded out o' the field.

This scene, though apparently a digression, serves one important purpose. It gives us an idea of the extensive background of the play. The background is the entire world as it was known to the Romans. Parthia marks the eastern boundary of that world. This scene also gives us an idea of the limitless power of Rome. The Roman generals carry their victorious banners over the entire known world.

1. Darting Parthia—a reference to the Parthian method of fighting. The Parthian horsemen shot volleys of arrows at the enemy, and then fled to avoid a close combat. But while retreating they turned in their saddles and discharged flights of arrows.

2. Art......struck—you have been defeated by the victorious Roman army.

3. Marcus Crassus—a celebrated Roman, surnamed *Rich*, on account of his opulence. He became a member of the first triumvirate. He crossed the Euphrates with a mighty army, and was met in a large plain by Surenas, the general of the forces of Orodes, the King of Parthia. A battle was fought in which 20,000 Romans were killed and 10,000 taken prisoners. Crassus was treacherously captured and slain by Surenas His served head was sent to Orodes, who ordered melted gold to be poured in his mouth, since in life he was so greedy of gold.

2—3. Pleased fortune......revenger—fortune has been pleased to enable me to avenge the treacherous murder of Marcus Crassus.

3—4. Bear the king's.........our army—carry the dead body of the king's son to the front of our army.

4. Pacorus—son of Orodes, the King of Parthia.

Orodes—a King of Parthia, who murdered his brother Mithridates, and ascended his throne. He defeated Crassus, the Roman triumvir, and poured melted gold down the throat of his fallen enemy, to reproach him for his avarice and ambition. It is said that when Orodes became old and infirm, his thirty children applied to him, and disputed in his presence their right to the succession. Phroates, the eldest of them, obtained the crown from his father, and to hasten him out of the world, he attempted to poison him. The poison had no effect, and Phroates determined on his father's death, strangled him with his own hands, about 37 years before the Christian era.

4—5. Thy Pacorus............Marcus Crassus—Orodes, I have avenged the death of Marcus Crassus by killing your son Pacorus in the battle.

5—11. *Explanation.* Noble Ventidius.... .on thy head—Noble Ventidius, do not allow the fugitive Parthians time to hide themselves in secure shelters. Chase them out of Media and Mesopotamia where the routed Parthian troops desire to take shelter *If you do* so your captain, Antony, will be much pleased with you, and *will put* the garland of victory round your head and will set you *on the* victor's chariot.

12—13. **A lower place...an act**—one in a subordinate position should be careful not to make too great an achievement.

14—15. **Better to leave......serve's away**—it is wrong to make a great achievement and claim credit for it when he whom we serve is not present. Ventidius means to say that the credit for a high achievement should always go to the master and not to his servant. For, if the servant begins to claim credit for it, he will rouse his master's jealousy and anger.

16—17. **Caesar and.........than persons**—Caesar and Antony have won more victories through the agency of their officers than by personal valour.

18. **One of......in Syria**—who held the same position in Syria as I do now.

His lieutenant—who was Antony's lieutenant.

19—20. **For quick......lost his favours**—Sossius lost Antony's favour because he achieved too high a fame which went on increasing every minute.

21—24. *Explanation.* **Who does.........darkens him**—He, who makes in the war an achievement which his captain cannot make, threatens to exceed in power even his captain. Hence, though ambition is a virtue in a soldier, he should, if he is sensible, prefer defeat to such a victory as is likely to obscure his fame.

25—27. **I could...........performance perish**—I can win more victories for the benefit of Antony. But, if I do so, he will be offended ; and if he is offended, all my great deeds will go unrewarded.

27—29. **Thou hast...........distinction**—Ventidius, you possess intelligence without which there is hardly any difference between a soldier and his sword.

31. **That.........war**—his name which acts like magic in war.

33. **The ne'er......Parthia**—the Parthian cavalry which never before was defeated in war.

34. **We have......field**—the Parthian horses were driven out of the battlefield, as if they were poor nags.

30—34. *Explanation.* **I'll humbly...........out o' the field**—In my letter to Antony I shall inform him of what we have been able to achieve by the terror of his name, which acts like magic in war. I shall particularly emphasise the point that it was by carrying his victorious banners and commanding his well-paid troops that we were able to inflict a defeat on the hitherto unbeaten Parthians, and drove them out of the battlefield, as if they were poor horsemen riding sorry nags.

34. He—Antony.

35. **He purposeth to Athens**—he intends to go to Athens.

35—37. **Whither...........appear before him**—let us proceed to Athens to present ourselves before Antony with as much haste as is possible, considering that we have to carry burdens with us.

37. **On, there......along !**—go forward, you there.

Act III. Scene II.

Critical Note :

We return once again to Rome. As the scene opens Agrippa and Enobarbus are found commenting contemptuously on Lepidus. Though a triumvir and equal in status to Caesar and Antony, Lepidus is a mean and timid sycophant whose sole business in life is to fawn on his partners and keep them in good humour through flattery. He lavishly praises his partners calling one "Jupiter" and the other "nonpareil". Agrippa and Enobarbus are mimicking his gross flattery and anxious, tactful ways when Caesar enters accompanied by Antony, Lepidus and Octavia. Antony is leaving Rome with his wife Octavia, who is, therefore, sad and tearful. Caesar is even now troubled with the prospect of a rift between him and Antony in future. So, he asks his brother-in-law to use Octavia well, so that there friendship may be permanent and lasting :

> Most noble Antony,
> Let not the piece of virtue, which is set
> Betwixt us as the cement of our love,
> To keep it builded, be the ram to batter
> The fortress of it ; for better might we
> Have loved without this mean if on both parts
> This be not cherish'd

Antony tries to allay his fear by promising love and fidelity to his newly wedded wife The farewell between Caesar and Octavia is rather touching Caesar has already declared in a previous scene (Act I, Sc. II) that he loves Octavia with all the affection and sincerity at his command

> A sister I bequeath you, whom no brother
> Did ever love so dearly

That same dear, dear sister is parting from him, and it is not certain whether her husband will really love her There is "a cloud in's face", as Agrippa points out, and Enobarbus asks in his characteristic manner if he will weep Octavia's voice is choked with tears, so that she can only whisper in her brother's ears Antony comment on her state describes her condition correctly ,

> Her tongue will not her heart, nor can
> Her heart inform her tongue,—the swan's downfeather,
> That stands upon the swell at the full of tide
> And neither away inclines

The servile, Lepidus, is only a silent spectators to this scene of parting ; but the scene closes with his benediction :

> Let all the number of the stars give light
> To thy fair way !

1. **The brothers**—Antony and Caesar who are now brother-in-law.

2. **They have..... ...Pompey**—they have settled their business with Pompey

3. **The...........sealing**—the other three, *i. e*, Caesar, Antony and Lepidus are putting their seals to the agreement into which they have entered.

6 **Green sickness**—a kind of anaemia suffered by young women. Enobarbus contemptuously speaks of Lepidus' condition as green sickness.

'T is a noble Lepidus—Lepidus is verily noble ; said, of course, ironically. Agrippa is making fun of Lepidus.

7. **O ! how......Caesar !**—Lepidus does not really love Caesar ; he only pretends to love him.

8. **Adores**—regards with the utmost respect and affection.

9. **Caesar ? Why.........of men**—Lepidus will tell Caesar to his face that he is Jupiter among mankind. Enobarbus and Agrippa are mimicking the flattery used by Lepidus to Caesar and Antony.

10. **What's.........of Jupiter**—then, Lepidus must be telling Antony that he is the god of Jupiter.

11. **Nonpareil**—unrivalled ; unique.

12. **Arabian bird**—Phoenix, a fabled bird of Egyptian mythology. It was believed that it lived single. According to fable, the Phoenix, after living 500 years, built himself a funeral pile and died upon it. From his ashes a fresh Phoenix arose.

13. **Would you............no further**—Caesar's best praise is that he is Caesar.

14. **He plied them..........praises**—he laboured hard to praise Caesar and Antony adequately.

16—17. **Hearts, tongues......number hoo !**—"a hit at a puerile is arrangement of words much in vogue in Shakespeare's day ; *hearts* going with *Think*, tongues with *speak*, etc. etc,"—*Dieghton.*

17. **Number**—make verses.

18—19. **But as for......and wonder**—Lepidus is all admiration for Caesar, and would kneel down before him in wonder and worship as if he were a god.

20. **They are his.........beetle**—"They are the wings that raise this heavy lumpish insect from the ground." —*Stevens.*

Shards—beetle's wing-cover.

21. **This is to horse**—this blast of the trumpet is a summons to me to mount my horse and set out on my journey.

Adieu—good-bye.

22. **No further, sir**—do not take the trouble of going with me any further.

24. **A great...........myself**—one who is as dear to me as my ownself.

25. **Use me well in't**—show your regard for me by loving her and treating her well.

25—26. **Sister, prove.........make thee**—prove such a wife as I conceive you shall be.

26—27. **And as my......thy approof**—as I am ready to pledge that you will prove to be

28—31. **Let not the piece ....the fortress of it**—You have married this virtuous lady, Octavia, to preserve and keep whole our mutual love. Take care that she does not become an instrument to shatter that very love.

30. **To keep it builded**— to keep it whole.

Ram—any heavy instrument used for pushing or striking with great force in order to break open a door or break down the wall of a castle.

31—33. **For better.........not cherish'd**—if we cannot take care to preserve our love, we ought not to have entered into this alliance in order to strengthen it.

27—33. **Most noble.........not cherish'd**—Most noble Antony, Octavia now exists between us as a link to strengthen our love and *preserve it whole Take care that she does not become an instrument* to shatter that very love. If we cannot take care the preserve our love, we ought not to have entered into this alliance in order to strengthen it.

33—34. **Make me.........distrust**—do not offend me by doubting my love to Octavia.

34. I have said—I have nothing more to say.

34—36. **You shall not.. ....seem to fear**—however anxious you may be on this point, you will find no cause whatever to prove true your fear.

36. **So, the gods keep you**—may the gods protect you !

37. **Ends**—purposes.

And make........ your ends—may the gods make the Romans loyal to you, and may they ever serve you faithfully !

40—41 **The elements be......all of comfort**—may the elements (air and water) be kind to you on your voyage, and may they give you the best of spirits !

43. **The April's in her eyes**—her eyes are full of tears which *will fall down like showers in April.*

43—44 **It is love's.........bring it on**—her eyes are like love's spring, and the tears falling down from them will create love's springtime

47—48. **Her tongue will not.. ...her tougue**—her tongue cannot express the feelings of her heart, and her heart is too full to convey its feelings to her tongue

48—50 **The swan's...... ....way inclines**—her emotions therefore are like the soft plumage on the swan's feather, which when the tide is full, moves in neither direction Octavia's emotions being

pent up within her heart cannot be expressed by her tongue. Thus they bear comparison with the down on the swan's feather, which, when the tide is full, moves in neither direction.

47—50. *Explanation*. **Her tongue......way inclines**—Octavia's heart is too full for speech. Her feelings are so strong that they cannot be expressed by her tongue; nor can her heart convey its feeling to her tongue. Her feelings, therefore, bear comparison with the down on the swan's feather, which, when the tide is full (like her heart which is full of strong feelings) moves in neither direction.

51. **He has.........in 's face**—he is looking sorrowful and may shed tears.

52. **He were.........a horse**—"a dark spot between the eyes is regarded as a blemish in a horse, it being fancifully supposed to indicate bad temper." Enobarbus humorously remarks that if Octavius were a horse, the present "cloud in' in 's face" would indicate a bad temper.

57. **He was......rheum**—he wept a good deal that year.

58—59. **What willingly.........I wept too**—he wept over that which he had intentionally destroyed, so that I, too, wept to see him weeping.

59—61. **No, sweet Octavia............on you**—My dear Octavia, I shall constantly write to you. I shall think of you as long as I live.

60—61. **The time shall not............on you**—"life shall not last longer than my thinking of you" (Schmidt).

61—64. *Explanation*. **Come, sir, come......to the gods**—I shall wrestle with you to know which of us two is stronger in love. Look, here I hold you like a wrestler, and now I release my hold, and entrust you to the care of the gods. Antony speaks these words as he embraces Caesar.

63. **Here I have you**—I hold you in my arms.

64. **Adieu**—good-bye.

65—66. **Let all the.........fair way**—may your way be illumined and rendered fair by the stars in the sky!

ACT III. SCENE III.

Critical Note:

Once again we are taken to Egypt, to Cleopatra and her maids. In Act II, Sc. V she was greatly upset by the news of Antony's marriage with Octavia. She lost her habitual self-control, was overpowered by anger, and struck the messenger who had brought her the ominous news. But she has sufficiently recovered her temper to cross-examine the messenger about her rival. "Is she tall as me?", she asks the messenger, and is satisfied to hear from him that she is short-statured. Further, the messenger informs her that she is "low-voice" and that there is no majesty in her gait:

She creeps :
Her motion and her station are as one ;
She shows a body rather than a life,
A statue than a breather.

Above all, her face is "round even to faultiness." Cleopatra is now certain that Antony cannot like her long. She is a widow nearing thirty, and will soon outlive whatever graces she possesses. Cleopatra is satisfied, for she has not much to fear from her rival. Her Antony will soon return to her and them "all may be well enough." This scene echos the prophecy of Enobarbus in Act II, Sc. III that Antony will return to Cleopatra in spite of his marriage with Octavia We are gradually being prepared for the events as they develop subsequently.

1 **Afeard**—afraid

2 **Go to**—nonsense

Good majesty—your majesty

3. **Herod of Jewry**—Herod was a titular King of the province of Judea, holding it under the Roman power He was a cruel and bloodthirsty king "It was announced to him that Jesus Christ 'the King of the Jews' was born in a village of Judea called Bethlehem. Herod in order to make sure of slaying the infant Jesus sent deputies who slew all male children in Bethlehem who were under two years of age Jesus had shortly before this been taken from the village by his mother Mary, and Joseph."

3—4 **Herod of ... .well pleased**—even such a cruel and bloodthirsty king as Herod of Judea has not the courage to appear before you when you are angry

5—7 **That Herod's..... ......command it ?**—Had Antony been here with me, I would have asked him to bring me the severed head of that cruel king. Herod But since he is not here, I cannot have this desire of mine fulfilled.

9. **Dread queen**—the queen of whom her subjects are afraid.

15 **Is she............low ?**—does she speak loudly, or has she a low voice ?

17. **That's.................. good**—to have a low voice is not a commmendable quality Hence, Antony cannot continue to love her long

18. **Like her...impossible**—I swear by Isis that it is impossible for Antony to like her long.

Isis—a celebrated deity of the Egyptians, daughter of Saturn and Rhea

19. **Dull......dwarfish**—low-voiced and short-sized.

20. **What......gait ?**—does she walk gracefully ?

20—21. **Remember.........majesty**—think of a women with a majestic gait whom you have seen, and then answer my question

22. **Her motion...as one**—she walks so slowly that it is difficult to judge whether she is walking or standing still.

23—24. **She shows...a breather**—she looks like a body without life in it, a statue that cannot breathe.

24. **Is this certain ?**—is your account of Octavia true ?

25. **Or I........observance**—if it is not true, you can say that I lack the power of observation.

25—26. **There in......better note**—you will not find even three men in the whole of Egypt who possess a better power of observation than he.

26—27. **He's......perceive't**—I find that he is wideawake, and has keen power of observation.

27. **There's......yet**—Octavia has no commendable quality in her, and so cannot long continue to attract Antony.

28. **The fellow........judgement**—this man is intelligent and his judgement is reliable.

30. **Widow......bark**—Cleopatra being a widow herself derives satisfaction from the fact that her rival, too, is a widow. Had Octavia been a virgin she would have been superior to Cleopatra at least in one respect.

32. **Bear'st.....mind ?**—do you remember her face.

33. **Round........faultiness**—her face is so round as to render her ugly.

34. **For the most......are so**—those who possess a round face are mostly foolish.

36—37. **And her......wish it**—her forehead is as low as it could possibly be.

39. **I will........again**—I shall again send you to Antony with my letters.

39—40. **I find......business**—I find you a very suitable man to execute my business.

41. **A proper man**—a fine-looking fellow.

43. **I harried him**—I harassed him ; I ill-treated him.

By him—from what the messenger says about Octavia.

44. **This creature's......thing**—Octavia is not the type of woman of whom I should be jealous, for her hold on Antony cannot last long.

45. **The man......should know**—the man has seen majesty, and should, therefore, be able to know whether Octavia is endowed with it or not.

47. **And serving you as long**—how could this man who has been in your service for such a long time, not have seen and known majesty. Charmian means to say that since Cleopatra is endowed with majesty, her servants know what majesty is.

49. But 'tis no matter—but it is not very important.

51. I warrant you madam—of course, madam, things will be all right.

Act III. Scene IV.

Critical Note :

This scene marks the turning point in the play. Octavia's marriage to Antony promised peace and amity between Antony and Caesar. It was expected that she would prove a lasting bond of love between Caesar and Antony. Antony himself married Octavia with the same expectation But we find in this scene that his expectation has proved false. The brothers are falling out. Caesar has waged a fresh war against Pompey without consulting Antony. In matters of war and peace Caesar should have taken his partners into confidence. But, he did not do so. and Antony regards his action as an insult to him. Besides, in his public speech Caesar spoke slightingly to Antony. He framed his will without consulting the other triumvirs, and read it to the Romans, as if he were the sole master of the Roman empire. Antony suspects, and not unreasonably, that these self-willed actions of Caesar are the prelude to the great harm he means to do him. Perhaps, he desires to crush his power and thereby to become the sole master of the Roman empire. It is, therefore natural for Antony to think of war against Caesar, and he tells his wife that he is making preparations for it. Octavia finds herself in a peculiar and difficult situation. As a dutiful wife she should remain loyal to her husband under all circumstances. But she also loves her brother and does not want that he should be harmed in any way. She finds her love equally divided between two persons, who are fast growing each other's enemies If she prays to the gods for her husband's safety, she unconsciously prays for harm to her own brother. But, if she asks the gods for her brother's victory, she unintentionally prays for the defeat of her husband .

> A more unhappy lady.
> If this division chance ne'er stood between,
> Praying for both parts ·
> The good gods will mock me presently,
> When I shall pray, "O, bless my lord and husband !"
> Undo that prayer, by crying out as loud,
> "O, bless my brother !" Husband win, win brother,
> Prays and destroys the prayer . no midway
> 'Twixt these extremes at all

Octavia is anxious to do all that she can to avoid war and conflict between her husband and her brother For

> Wars 'twixt you twain would be
> As if the world should cleave, and the slain men
> Should solder up the rift.

Octavia proposes to go as mediator to Caesar, and Antony gladl accepts her proposal .

Provide your going;
Choose your own company, and command what cost
Your heart has mind to.

Thus, this scene marks the beginning of a fresh series of events which lead to a war between Caesar and Antony and end in the latter's defeat and death.

1. **Nay, nay...that**—Antony is explaining to his wife, Octavia, the various offences which Caesar has given to him. With regards to a certain offence he says that it is not very serious, and he is not going to quarrel with Caesar about it. But there are offences much more grave which cannot be pardoned.

2. **That were excusable**—had Caesar given him only that one offence, Antony would have easily pardoned him.

3. **Of semblable import**—of like significance; of similar type.

2—3. **And.........import**—Antony is ready to pardon Caesar for a thousand faults of the same type.

3—4. **But he......Pompey**—Contrary to our agreement Caesar has waged a war against Pompey without consulting me.

4—5. **Made his..............ear**—in order to win the love and sympathy of the people, Caesar has read his will publicly to the Romans.

6. **Scantly**—grudgingly.

8. **Vented**—uttered.

6—8. **When perforce.........vented them**—when the circumstances were such that he had to speak of me in honourable terms, he just paid a cold tribute to me, showing thereby that he did not like to pay me even the respect I rightfully deserved.

8. **Most narrow.........me**—he praised me grudgingly and in the fewest possible words.

10. **From his teeth**—in half-hearted way.

9—10. **When the best.........his teeth**—when he had the best possible opportunity of praising me, he did not avail himself of it; or if he praised me at all he did so half-heartedly.

11. **Believe.........all**—do not give credence to everything you have heard about my brother.

11—12. **Or, if you......not all**—Or, if you believe the reports you have received, do not resent all of them.

12—14. **A more.........both parts**—if you and my brother fall out I shall be in a very unhappy position, for I pray to the gods for the welfare of both.

15—20. *Explanation*. **The good gods.........extremes at all**—The great gods will laugh at me if I pray to them to bless my husband, and immediately after request them to bless my brother, for, my second prayer will go against the first. If I pray to the gods for the victory both of my husband and my brother, I shall ask them

for two contradictory boons, and so my prayer will be rendered ineffective. These two contradictory things cannot commonly meet at any one point.

21—22 Let your best.........preserve it—let your love support that side which is best calculated to preserve it.

21. Draw to that point—support that side.

24. Branchless—stripped of all honour.

23—24. Better I were...........branchless—it would have been better for you not to have me as your husband than to have me with all my honour gone.

25. Yourself......between's—you will act as a mediator between Caesar and myself.

26. I 'll raise......a war—I shall raise an army, and thus prepare myself for war against your brother.

27. Shall stain.................brother—the mighty army I shall raise will bedim the glory of your brother, that is, will defeat your brother.

28. So your.........yours—I allow you to do what you desire. That is, I allow you to act as a mediator between us.

29—30. The jove of.........reconciler—the all-powerful Jupiter has chosen me, a very weak woman, as an instrument to bring about your reconciliation.

30—32. *Explanation.* Wars 'twixt..............the rift—a war between you two will *break* the world into two parts, and the bodies of the soldiers killed in the war will be used to close up the rift. That is, if you two go war, there will be so much of bloodshed that I shudder to think of it.

33—36. *Explanation.* When it appears......with them—Try to find out which of us two is in the wrong and is, thus, the real cause of the present rift between us. Having discovered the wrong-doer you can turn your displeasure to him. For, you will find one of us to be more blameworthy than the other, with the result that it will not be possible for you to love both equally.

36—38. Provide............has mind to—Make arrangements for *your journey ; take with you whomsoever you like , and spend any* amount of money you desire.

ACT III SCENE V

Critical Notes :

"The play now gains speed and momentum as events ripen to a crisis, and episode after episode *flicks in front of us" In this scene* Enobarbus and Eros meet and exchange news. Caesar defeated Pompey with the help of Lepidus. But, when the danger of Pompey was removed he deposed Lepidus and imprisoned him. The wise and practical Enobarbus thinks that now that Lepidus has been deposed Caesar and Antony cannot remain on friendly terms any longer There will start a contest between *the two for absolute mastery over*

the Roman empire. The signs of that contest are already visible. We have already seen that Enobarbus has the power of judging situations correctly. He can rightly judge the character of Cleopatra, Antony and Caesar, and on that basis can make correct forecasts, which turn out to be true. Once again he makes a forecast with regard to the future relation between Caesar and Antony; they will soon turn into rivals and enemies. And, as the events will prove, he is right in his judgment.

1. **How now**—what news ?

5. **This is old**—I already know it.

What.........success ?—what is the issue of that war ?

Success—issue ; result.

7. **Rivality**—share in the result.

8. **Not.........here**—not satisfied with doing this.

8—9. **Accuses him...........to Pompey**—accuses him of being secretly in league with Pompey.

10. **Upon his own appeal**—he himself acting as an accuser. "An *appeal* was a criminal charge made by one who undertook under penalty to prove it." —Deighton.

Seizes him—imprisons him.

The poor third—Lepidus who was a triumvir, and, thus, was the ruler of the one-third of the Roman empire.

Up—imprisoned.

10. **Till......confine**—till death sets him free. That is, Lepidus is imprisoned for the whole of his life.

6—10. *Explanation.* **Caesar, having made.........his confine**—Caesar won the war against Pompey with the help of Lepidus. But after Pompey had been defeated and killed, he refused to give Lepidus his due share in the result. He would not give him any credit for the victory. Not satisfied with this he accused him of being secretly in alliance with Pompey, made an appeal against him and got him imprisoned. Thus, Lepidus, the ruler of one-third of the Roman empire has been put in prison, where he will remain confined till the end of his life.

Explanation. **Then, world.........the other**—Now there have been left only two rivals to claim absolute mastery over the world, and they will fight with each other till the one or the other is destroyed.

15. **Thus**—as Eros speaks these wodrs, he imitates Antony's manner of walking.

15—16. **And spurns......him**—"kicks out irritably at anything which gets in his way."

17—18. **And threats.........Pompey**—threatens to take the life of that officer of Caesar who murdered Pompey.

19. **For Italy and Caesar**—our great navy is ready to sail for Italy to meet Caesar.

More domitius—I have to tell you something more.

19—20. **My lord.........hereafter**—Antony wants your immediate attendance I ought to have told you this prior to imparting my news to you.

'Twill be naught—he can have nothing important to tell me.

21. **But let...... ..Antony**—but it does not matter; conduct me to Antony's presence.

ACT III. SCENE VI.

Critical Notes:

The gulf between Caesar and Antony is widening rapidly and nothing on earth can bridge it. As this scene opens we find Caesar venting his high indignation to Agrippa and Mecaenas. Antony, he says, has done everything possible to undermine the authority of Rome. He has declared himself the emperor of the east. He and Cleopatra were publicly enthroned at Alexandria They sat in chairs of gold placed on a silver-plated platform Their illegitimate children set at their feet. Cleopatra sat beside him dressed as the goddess Isis. He made her the Queen of Egypt and the Empress of Lower Syria, Cyprus and Lydia, and he divided the eastern part of the Roman empire among his sons He is now making preparations for a war against Caesar, and for that purpose has invited the eastern kings to a council at Alexandria Besides he has sent to Rome an appeal against Caesar in which he accuses him of several illegal acts. Caesar did not give him his share of the wealth he got after the conquest of Sicily. Secondly, he failed to return the ships of Antony had lent to him and thirdly he has unlawfully deposed and imprisoned the triumvir, Lepidus. Cæsar has promptly sent his reply to these accusations He has deposed Lepidus because he was grossly

While this talk is in progress, Octavia enters and Caesar gets another excuse for venting his wrath against Antony Octavia has come to Rome like a castaway, and not like the wife of great ruler For she

> Should have an army for an usher, and
> *The neighs of horse to tell of her approach*
> Long ere she did appear, the trees by the way
> Should have borne men; and expectation fainted,
> Longing for what it had not, nay, the dust
> Should have ascended to the roof of heaven,
> Raised by your populous troops.

But as it is Caesar's sister has been sent to Rome like a very ordinary woman In this unceremonious arrival of his sister Caesar sees, or

pretends to see, Antony's intention to insult him. In vain Octavia protests that it is of her own accord that she has come to Rome without the escort of a large army. Caesar tells her that Antony has deserted her, and has already gone to Cleopatra Octavia is too simple not to believe her brother's statement. Thus, the purpose for which she has come to Rome has been frustrated in the very hour of her arrival there.

This scene shows that the war between Caesar and Antony is inevitable.

1. **Contemning Rome**—in order to show his contempt for us at Rome.

2. **Here's.........of't**—I shall describe to you how he has tried to insult us.

3. **On a......silver'd**—on a silver-plated plateform.

4. **Were.........enthroned**—Antony and Cleopatra sat on gold thrones in the market-place, and gave audience to the people like emperor and empress.

6. **Caesarion**—Cleopatra's son by her first Roman lover, Julius Caesar.

Whom they...........son—for Octavius Caesar was the adopted son of Julius Caesar.

7—8. **And all...........between them**—and all the illegitimate children of Antony and Cleopatra (for, Cleopatra was not the wedded wife of Antony).

8—9. **Unto her.........Egypt**—"He did established Cleopatra a Queen of Egypt", says Plutarch. In this and the following passages Shakespeare closely follows the description of Plutarch.

9—10. **Made her.........queen**—Antony also made Cleopatra the Empress of Lower Syria, Cyprus and Lydia.

11. **This......eye ?**—did he do all these things in public ?

12. **I' the common.........exercise**—in the public arena where the athletes take physical exercise.

13. **The King of Kings**—Emperor.

16—18. **She in the...........appear'd**—Cleopatra appeared in public that day dressed as goddess Isis.

18—19. **And oft......so**—as has been reported to me, she gave audience to the people several times in that guise

19—20. **Let Rome.........informe'd**—you should inform the Romans of what they have done.

20. **Queasy**—feeling sick.

20—21. **Who queasy.........from him**—the people of Rome being sick of Antony's arrogance will withdraw from him whatever good opinion they still retain in their mind.

22—23. **The people...accusations**—the people of Rome know everything he has done. They have also been informed of the accusation he has brought against me.

25. Spoil'd—plundered

25—26. We had not......isle—we did not give him his share of the wealth plundered

26—27. Than he... ..unrestored—his second accusation is that I failed to return the ships, he had lent me

27—30 Lastly.........his revenue—Antony's last accusation is that I have deposed Lepidus who was a triumvir and have kept with me all his revenue.

30 Sir......answer'd—you must send him your reply to all his accusations.

32—34 I have told......his change—I have written to Antony that Lepidus had grown excessively cruel and frequently misused his power and authority. Hence, he deserved to be removed from his high post and shut up in the prison

34—37. For what I ... ..the like—I am prepared to give him a share in the plunder of Sicily, provided he, too, gives me similar shares in his plunder of Armenia and of the other kingdoms he has conquered.

37. He 'll......to that—he will never accept this term

38. Nor must......in this—In that case, I, too, will not give him a part of what I have got from Sicily.

39. Caesar, and my.... .dear Caesar—Octavia salutes Caesar not only as the ruler of Rome, but also as the head of her family to whom she owes allegiance.

40. That ever......castaway—to think that I should ever have to address you as a woman who has been abandoned by her husband !

41. You have.........cause—you have not called me a castaway, nor have you any reason to do so.

42 Why.. ...us thus—then why do you come so stealthily to Rome ? That is, why have you not come to Rome with the pomp that befits your birth and rank ?

43—46 The wife of.. .. did appear—The wife of a great ruler and general like Antony should have been accompanied by an army on her visit to Rome, and her approach should have been heralded by the neighing of numerous horses Her arrival in Rome should thus have been proclaimed long before she entered the city

46—47. The trees.. . .men—the trees on the sides of the road should have been crowded by men, who had climbed up to see her approach.

47—48. And expectation . had not—"those looking out for her should have become faint from their long watching for a sight which did not gratify their desire."

48—50 Nay, the dust......troops—the dust raised by your numerous soldiers should have covered the sky

42—51. *Explanation* You do not come to Rome with the pomp befitting the sister of Caesar You are Antony's wife, a

as such, you should have been accompanied on your way to Rome by an army. Your apprbach to Rome should have been heralded by the neighing of numerous horses, and your arrival should thus have been proclaimed long before you entered the city. Trees on the way should have been crowded by men who had climbed up to witness your entry, and they should have grown faint with long watching for a sight which did not gratify their desire. The dust raised by your numerous soldiers should have covered the sky.

50—51. **But you......Rome**—But you come to Rome like a village girl who has come to the city to make her purchases.

51—53. **And have......left unloved**—Since you quietly came to Rome, I did not get an opportunity of displaying my love for you. For, love which remains undisplayed often-times ceases to be felt.

54—55. **Supplying......greeting**—at every stage of your homeward journey we would have greeted you with an increasing number.

50—55. *Explanation.* **But you are.........greeting**—But you have come to Rome like a village girl going to the city to make her purchases. You did not give me an opportunity of displaying my love for you ; for love which remains undisplayed often-times ceases to be felt. Had we known of your arrival, we would have met you both on the sea and on the land, and would have greeting you at every stage of your homeward journey with an increasing number.

55—57. **Good my... ...free will**—my good lord, I was not compelled by Antony, or any circumstance, to go to Rome with only a few companions. It was of my own accord that I chose to go without any ostentation.

58. **Hearing.........war**—hearing that you were making preparations for a war against him.

58—59. **Acquainted.........withal**—gave the news to me who was grieved to hear it.

60. **Pardon**—permission.

I begg'd......return—I requested him to permit me to go to Rome.

60—61. **Which soon......and him**—he must have readily accorded his permission, for you were an obstacle to the indulgence of his lust.

63—64. **I have...on the wind**—I keep a close watch on his actions, and what he does is quickly reported to me.

65—66. **Cleopatra......to her**—Cleopatra has summoned him to Egypt, where he has gone in obedience to her call. Caesar contemptuously says that Antony is at the back and call of Cleopatra, and that he has no love and respect for his own wife.

66—67. **Who now are......for war**—Antony and Cleopatra are inviting the kings of the east to help them in their war against Caesar.
Assembled—summoned to Alexandria.
75. **With a more.........sceptres**—and a number of other kings.

75—77. **Ay me............each other**—I am a wretched woman whose love is divided between two friends, who harm each other in every possible way.

77. **Afflict**—harm ; injure.

Hither—to Rome.

78. **Your letters............forth**—it was because of the letters, you wrote to me, that I did not attack Antony. Had you not sent those letters to me, I would have attacked him with strong army long ago.

79—80. **Till we.........danger**—but now I find that you have been deceived by Antony, and that by postponing an attack on him I am inviting danger to myself

81—82. **Be you not......necessities**—do not allow yourself to fret at the circumstances of the time, and let not your peace of mind be disturbed by these steps, we have been compelled to take against Antony.

83—84. **But let......their way**—let events follow their destined course without your grieving over them

85. **Nothing.........to me**—nothing on earth is dearer to me than you.

85—86. **You......are of thought**—I could never conceive that you would be ill-treated by Antony in this manner.

86—88 **And the high............love you**—the high gods in order to do you justice have chosen me and those others who love you as their agents. That is, the gods will that the wrong done to you should be avenged through us.

88. **Best of comfort**—"May the best of comfort be yours !"

92. **Large**—*licentious.*

94. **Trull**—prostitute.

91—95. *Explanation* **Each heart. . . . . against us**—Every Roman loves and pities you. We resent that the adulterous Antony should grow so abominably licentious as to turn you out of doors He has made over his power and rule to a prostitute who raises a tumult against us.

97. **Be ever..................patience**—"let patience ever be your companion" ; never lose patience

Act III. Scene VII

Critical Notes :

The scene returns to Cleopatra protesting Enobarbus. She [illegible] a whim to be present in the war, but Enobarbus opposes her. She wants to be present in the battle about to be fought, because Caesar's blow is chiefly aimed at her. Enobarbus points out that her presence in the battle will distract Antony's mind from grave matters [illegible] must have his fullest attention .

Your presence needs must puzzle Antony ;
Take from his heart, take from his brain, from 's time,
Which should not then be spared. He is already
Traduced for levity ; and 'tis said in Rome
That Photinus an eunuch and your maids
Manage this war.

But Cleopatra would not listen to reason. The sane counsel of Enobarbus falls flat on her ears. Presently enters Antony. He marvels at the speed with which Caesar has taken Toryne. Cleopatra's gentle rebuke to him is well-merited :

Celerity is never more admired
Than by the negligent.

Caesar has taken advantage of Antony's sloth and inactivity, and has already given proof of his unique skill in handling affairs. Antony has definitely missed his first opportunity. And now he decides on a wrong and unwise step. Though every reason is against it, he is for fighting at sea merely because Cleopatra so desires In vain Enobarbus points out that his fleet is inferior to that of Caesar. His ships are old and unwieldy and his sailors are untrained. Besides, by fighting Caesar at sea Antony would not be able to make any use of his great knowledge of the technique of war and his renowned generalship. But reason would not dissuade Antony from taking a wrong course. A soldier enters. He is one of those of his followers who have victory for him in many a battle. The scars on his body are a mark of his bravery and loyalty to his leader. But Antony bluntly refuses his request to fight on land. He values Cleopatra's whim above all counsels of reason : and Cleopatra has told him that she has "sixty sails, Caesar none better." Canidius rightly says that Antony's will and wisdom both are overpowered by Cleopatra :

But his whole action grows
Not in the power on't : so our leader's led
And we are woman's men.

Hereafter, Antony's ruin is rapid. This scene offer a glaring contrast between Caesar 's shrewdness and ability and Antony's bankruptcy of wisdom.

1. **I will.........thee**—I will have my revenge on you

3. **Forspoke**—spoken against.

Thou hast.........these wars—you have opposed my desire to be present in the war.

4. **And say'st.........fit**—you say that it is not proper for me to be present in the forthcoming battle.

5—6. **If not......in person ?**—"since the war has been declared against me, why should I not take personal part in it ?"

7. **Well.........reply**—I can give a suitable reply to what you have said.

8. **Your presence.........Antony**—Your presence in the wars is bound to create confusion in the mind of Antony.

9. Take............heart—he will not be able to command his troops whole-heartedly.

9—10. Take from.........be spared—your presence will distract his mind from the war and will waste his precious time, which should be devoted to no other business than fighting.

11. Traduced for levity—Antony is already blamed for treating serious matters with levity.

13—14. Sink Rome.........against us—let Rome and Romans who speak against us go to hell.

14. A charge... ....war—"I bear part of the expenses of the war."

15—16. And, as the.........a man—I shall appear in the war as the head of my state, as I should do if I were a king instead of a queen

16. Speak... .....it—do not oppose my will any further.

17. Nay......done—I have given my sane counsel, now you may do whatever you like.

20. He could.........sea—he could acquire full control over the Ionian sea so quickly.

21. Take in Toryne—capture Toryne.

You............sweet ?—have you heard about it, my dear ?

22. Celerity—speed.

22—23. Celerity is...... .negligent—indolet persons who neglect their opportunity admire speed in others

24—25. Which might... . at slackness—even the best of men could well have used these words to depreciate sloth.

26. What else ?—of course

27 For that........ to't—because he has challenged me to a naval fight

28 So hath.........single fight—you, too, challenged him to a combat, but he refused to accept your challenge So, why should you be so anxious to accept his challenge ?

29—30. At Pharsalia... .Pompey—"the defeat which Julius Caesar inflicted on Pompey at Pharsalia in 48 B C left Caesar master of the Roman world"

30—32. But these......should you—Caesar has rejected your challenge, since it was not to his advantage to accept it Hence, you, too, should reject Caesar's challenge, for it is not in your interest to accept it.

31. Shakes off—declines ; refuses to accept
32 Your ships......mann'd—yours sailors are inexperienced
33. Muleters—drivers of mules

33—34. People......impress—hurriedly recruited under compulsion without any regard to their fitness for service.

34—35. **In Caesar's......fought**—On the other hand Caesar's seamen are experienced, for they fought several times against Pompey.

36. **Yare**—small and, therefore, easily managed.

36—38. **No disgrace......for land**—it will not be dishonourable on your part to reject his challenge for a naval engagement, since you are better prepared for a fight on land.

39. **By sea, by sea**—no, I must fight him at sea.

40. **The absolute......land**—the reputation that you are invincible in fight by land ; your unchallenged supremacy in fighting by land.

41. **Distract your army**—you will divide your army and send a part of it to your navy. Thus, your army will be rendered weak.

42—43. **Leave unexecuted......knowledge**—you will not be able to make any use of your military knowledge for which you are famous all over the world.

43—44. **Quite forgo......assurance**—you will quite give up the way which promises sure success.

44—46. **And give up......security**—instead of fight by land which will result in sure success, you will adopt a course which will render victory uncertain.

39—46. *Explanation.* **Most worthy......firm security**—by deciding on a naval engagement with Caesar you will take little advantage of the unchallenged supremacy you have in fighting by land. You will divide and render weak your army which consists mostly of experienced footmen. You will make no use of your renowned military knowledge, will give up the way which promises sure success, and adopt a course which will render victory doubtful.

47. **I have......better**—I have sixty ships ; Caesar's ships are not better than mine.

48. **Our overplus......burn**—we will burn the ships we do not need, and which, therefore, are useless for us.

49. **Head**—promontory.

50—51. **But if......at land**—but if we fail to repulse Caesar according to our plan, we can fight him on land.

51. **Thy business ?**—what news have you brought ?

52. **He is descried**—Caesar's approach has been perceived by those who were sent by you to keep a look-out.

53. **Taken**—captured.

54—55. **Can he lie...........should be**—It is difficult to believe that Caesar has already arrived at Toryne. He must be in possession of extraordinary powers to cover all that distance from Rome in such a short time.

56. **Legions**—division of 3000 to 6000 men, including compliment to cavalry, ancient in Roman army.

Hold—command.

57. **Horse**—cavalry.

We'll.........ship—I myself will take the command of my navy.

58. **Thetis**—one of the sea deities, daughter of Nereus and Doris.

Away, my Thetis—"Let us be off, my nymyh of the sea ! said in allusion to her offer of ships"—Deighton.

60 **Trust not.... ....planks**—do not stake your fortune on your old war-ships.

60—61. **Do you.........my wounds**—have you lost your confidence in your soldiers, who like me, are men of courage and experience. The scars of wounds on my body ought to assure you that I have a lot of experience of fighting by land. Besides, I am confident that with my strong sword I shall defeat and drive away the enemy.

61—62 **Let the...... a-ducking**—do not listen to the arguments of the Egyptians and the Phoenicians who are in favour of a sea-fight

62—64. **We have.. ....to foot**—we, your tried and trusted soldiers, have won many a battle in which we fought the enemy in close combat

64 **Foot to foot**—face to face

66—67. **But his whole....... ,on 't**—"his whole conduct in the war is not founded upon that which his greatest strength (namely his land force), but on the caprice of a woman, who wishes that he should fight by sea"—*Malone.*

67—68 **So our............men**—our leader is led by a woman, namely Cleopatra, and we all are her subordinates

68—69 **You keep..... ...you not ?**—are you not in command of the land forces and the cavalry ?

71. **Are for sea**—will take part in the naval engagement

72. **We keep...... .....land**—our land forces will remain undivided

73. **Carries.........belief**—is too quick to be believable

74—75. **His power went......... ..all spies**—his forces marched in so many separate bodies that it became difficult for our spies to judge their destination correctly.

78—79. *Explanation.* **With news... . ...each minute some**—the time is pregnant with tidings, and each minute is born some strange news.

Act III. Scene VIII

Critical Note :

This brief scene containing only 32 words shows Caesar in the act of arranging his troops on a plane near Actium. He knows that in a fight by land Antony will prove far superior to him. Hence, his

plan is to crush Antony's power in a naval engagement. If he succeeds in defeating Antony on sea, the latter will never be in a position to meet successfully his land forces. Hence, he forbids Taurus, the commander of his land forces to give the slightest provocation to the enemy. Taurus must avoid all changes of fight by land until Cæsar has inflicted a crushing defeat on Antony in the naval engagement. He hands over his written order to his general with strict injunction that he has to do nothing beyond its limit.

3. **Strike.........land**—do not attack the enemy on the land.

Keep whole—do not divide your forces.

3—4. **Provoke.........at sea**—do not engage the enemy on land until the fight on the sea is over.

4—5. **Do not...........scroll**—you should be strictly guided by the instructions laid down in this paper.

6. **Jump**—hazard ; chance.

5—6. **Our fortune...........this jump**—my fortune depends on the issue of the naval engagement.

Critical Note :

This scene is still shorter than the previous one, containing only 30 words. It is a counterpart of the previous scene. Antony is ordering Enobarbus to take his troops to the other side of the hill, where Cæsar's land forces are stationed. From that position of vantage he desires to observe the strength of Cæsar's navy, and then decide on his course of action.

Set......squadrons—let us station our troops.

Yond--yonder.

In eye...........battle—"face to face with Caesar's troops drawn up in battle arry."

From which...............behold—from that position of vantage we shall observe the strength of Caesar's navy.

And so...........accordingly—our plan of action will depend on the number of ships in Caesar's navy.

Act III. Scene IX.

Critical Note :

The scene begins with the noise of a sea-fight. Then enters Enobarbus to announce that Cleopatra with her sixty sails has fled from the battle. Scarus comes and from his account it appears that Antony was in no way in a desperate position. A fierce sea-battle was in progress, and either side had equal chance of victory or defeat. Or, perhaps, Antony was slightly in an advantageous position. Just then Cleopatra, like a cow in June stung by the gadfly, "hoists sails and flies." And

She once being loof'd,
The noble ruin of her magic, Antony,
Claps on his sea-wing, and, like a doting mallard,
Leaving the fight in height, flies after her.

Antony's fleet has melted away, and his friends and followers are fast surrendering to Caesar. Canidius has decided not to serve Antony any longer. He will follow those who have already gone before to Caesar's camp. *Only* Enobarbus amongst Antony's commanders is still faithful to his captain, though his reason cries out against it.

1. **Naught......naught !**—all is lost.

I can......longer—I can no more see this shameful sight.

2. **The Antoniad**—the name given by Cleopatra to her flagship in honour of Antony

2. **The Egyptian admiral**—*the chief vessal in the Egyptian* navy.

3. **With............sixty**—together with the other sixty ships of Cleopatra

Turn the rudder—sail away from the battle.

4. **To see't...............blasted**—my eyes are blighted to see the shameful sight

5. **All the............of them**—the entire assemblage of gods and goddesses

Synod—formerly meant "an assemblage of goods", but now-a-days it means "an ecclesiastical council".

What 's......passion ?—why are you so much perturbed ?

6. **Cantle**—piece.

6—8. *Explanation* **The greater....................provinces**—We have lost the greater half of the world through sheer ignorance and folly, and have thrown away kingdoms and provinces by indulgence of passion

8. **How......fight ?**—how goes the sea-fight ?

9—10. **On our......is sure**—the fight on our side is like the red spots *on the body of a patient suffering* from plague indicating his sure death. "According to Stevens, certain red spots were commonly regarded as ominous symptoms in plague and were called God's tokens."

10. **Ribaudred nag of Egypt**—the wanton jade of Egypt, that is Cleopatra.

11 **Whom............o'ertake**—may she suffer from leprosy as a punishment for her *treachery !*

12. **When vantage.................. .. appear'd**—when each side appeared to be equally strong, and neither had an advantage over the other.

13. **Both as.........the elder**--both sides were equally strong

or, if either side could be side to be in a better position, it was definitely ours. That is. our side appeared to be slightly stronger than Caesar's.

14. **The breeze...........in June**—Cleopatra like a cow in June stung by the gadfly.

15. **Hoist...........flies**—fled from the sea-fight with all her sixty ships.

10—15. *Explanation.* **Yon ribaudred...........and flies**—May Cleopatra, the wanton jade of Egypt, suffer from leprosy for her treachery ! For, at a time when both the sides appeared to be equally matched, or, perhaps, when our side was slightly stronger than Caesar's, she, like a cow in June stung by the gadfly, fled from the sea-fight with all her sixty ships.

17—18. **Mine eyes........a further view**—my eyes grew sick of that sight and I could not bear to see any longer.

18. **Loof'd**—"to loof, in modern English to luff, is to bring the head of a vessel nearer to the wind." —*Boas.*

She once........loof'd—when she turned her ships towards the wind in order to flee.

19. **The noble...........Antony**—noble Antony who is ruined by her charm.

Magic—charm.

20. **Claps........sea-wing**—hastily sets sail to fly.

Doting—infatuated.

Mallard—male wild duck.

21. **Leaving........height**—leaving the battle when it was being fought most fiercely.

18—24. *Explanation.* **She once........so itself**—As soon as Cleopatra turned her ship towards the wind in order to flee, Antony, who is ruined by her charm, also set sail for flight. He sailed after her like an infatuated male duck leaving the battle when it was being fought most fiercely. I neverbefore saw such a shameful act as that. Experience, manhood and honour were never before cast away so shamelessly as they were at that time.

24. **Alack, alack**—alas, alas !

25. **Out of breath**—exhausted.

25—26. **Our fortune...........lamentably**—we have suffered a most lamentable defeat in this naval engagement.

26—27. **Had our........gone well**—had our general acted with the courage, he is conscious of possessing, we would have been victorious.

28—29. **O, he has........his own**—by himself flying away from the battle he has set an example of cowardly flight before us.

29. **Ay, are........thereabouts ?**—are you thinking of a surrender to Caesar ?

31. **Peloponnesus**—a celebrated peninsula which comprehends the most southern parts of Greece. It received its name from Pelops who settled there, as the name indicates.

32. **'Tis easy to t'**—it will be easy for us to go there.

32—33. **And there.........comes**—I shall go there and wait and see what happens next.

33—35. **To Caesar.........of yielding**—I will surrender my infantry and cavalry to Caesar. Six kings have already surrendered to him, and I must follow suit.

Six kings.........yielding—"There were certain kings also that forsook him and turned on Caesar's side, as Amyntas and Deiotarus." —*North's Plutarch.*

36. **The wounded chance**—the broken fortune.

36—37. **Though my......against me**—though reason is opposed to my so doing.

ACT III SCENE IX.

Critical Note :

Antony has returned to Alexandria and is overwhelmed by remorse. He asks his followers to leave him, and promises them a shipful of gold. His followers, however, are too loyal to desert him. He gently requests them to leave him alone for some time For, he says :

I have lost command
Therefore I pray you

Cleopatra led by her women and Eros draws near. But Antony engrossed in his own thoughts does not look at anyone. He is thinking of the days when young Octavius depended on him :

Yes, my lord, yes ; he at Philippi kept
His sword e'en like a dancer , while I struck
The lean and wrinkled Cassius, and 'twas I
That the mad Brutus ended · he alone
Dealt on lieutenantry, and no practice had
In the brave squares of war · yet now—No matter.

But Antony's memory is failing him now, or he is lying to himself For neither he nor Octavius was present when Cassius and Brutus died. Cleopatra's maids persuade her to go and console Antony, and Eros asks him to look up at the queen as she gently approaches him. Cleopatra sheds tears and asks his pardon

O my lord, my lord,
Forgive my fearful sails ! I little thought
You would have follow'd.

Antony explains that his heart was' tied with strings to her sails, and, as such, he could not remain behind after she had left the battle :

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You would have follow'd

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Egypt, thou knew'st too well
My heart was to thy rudder tied by the strings,
And thou shouldst tow me after : O'er my spiri

25. **To him**—go near Antony and comfort him.

28. **Juno**—Hera, identified by the Romans with Juno, was the great goddess of the pre-Hellenic materiarchal society, whom Zeus, the greatest of the gods, took wife.

29. **No......no**—do not sit beside me ; do not offer any consolation to me.

30. **See you here, sir ?**—do you see, sir, that Cleopatra has taken her seat beside you ?

35. **Yes my.........yes**—Antony being absorbed in his own thoughts does not notice what Cleopatra is doing.

At Philippi—where Octavius Caesar and Antony defeated Brutus and Cassius.

36. **He at.........a dancer**—at the battle of Philippi, Octavius never drew his sword, but kept it hanging by his side only as an ornament.

36—38. **While I......Brutus ended**—It was I who killed the lean and wrinkled Cassius and his companion Brutus, who was mad enough to kill Julius Caesar. But Antony is wrong in so saying, for Cassius and Brutus both committed suicide and were not killed by him.

38—40. **He alone.. ......squares of war**—he was the only one of us who fought through his generals without himself taking any part in the noble strife of clashing squadrons

40. **Yet........matter**—but now the same coward has gained victory over me ; that is, Antony the brave victor of Philippi, has been defeated by the cowardly Caesar.

41. **Stand by**—help me for I am about to faint

42. **The queen.........queen**—my lord, the queen is sitting beside you.

44 **He is unqualified.........shame**—his deep sense of shame has robbed him of all self-possession.

45. **Well then...O ! I** cannot go to him unless you support me ; I cannot stand by myself.

47. **Declined**—drooping

48—49 **And death. ....the rescue**—she will die unless you come to the rescue by comforting her.

49—50. **I have offended.... . swerving**—I have sinned against my reputation as a great soldier, and have thus ignobly gone astray from the right path.

50 **Sir, the queen**—sir, talk to the queen

51 **O ! whither.........Egypt ?**—to what depth of degradation did you lead me, Queen of Egypt ?

51—54. **See, how I.. ....dishonour**—"How, by looking another way, I withdraw my ignominy from your sight" —Johnson "How I am trying to hide my shame from you by holding myself

aloof and bitterly meditating on the ruin of my power and reputation."

55. Forgive.........sails—forgive me for fleeing from the battle in so cowardly a way.

55—56. I little........follow'd—I never expected you to follow me.

56—61. *Explanation.* Egypt, thou...........command me—O Queen of Egypt, you knew full well that my heart was tied with unbreakable strings to the rudder of your ship, so that if you left the battle, I should necessarily follow you. You know that you have full command over my spirit, and that the slightest sign from you would make me neglect even the bidding on the gods.

61. O my pardon—I ask pardon of you for my conduct.

61—62. Now I......humble treaties—Now I will have to humble myeslf before young Caesar and send my proposals of peace to him.

62. Dodge—to escape by a trick.

63. Palter—shuffle ; equivocate.

62—63. Dodge.........lowness—employ tricks and shifts like men at the lowest ebb of their fortune.

61—68. *Explanation.* Now I must.........on all cause—Now I must send my humble proposal of peace to young Caesar, and employ tricks and shifts like men at the lowest ebb of their fortune. I was the master of half of the world and made or marred the fortune of others as I pleased. But now I stand like a beggar before Caesar. You knew that you had completely conquered my heart, and that my sword rendered weak by my love would obey more my love than my honour.

But Antony is wrong here in saying that he was the master of half of the world. Somehow he forgets Lepidus. In fact, he was the master of one-third of the Roman empire.

69. Fall not.........tear—do not shed tears.

69—70. One of.........lost—a single tear of yours is equal in value to all that I have won and lost.

69. Rates—is equal in value.

71. Even.........me—it compensates the loss I have sustained.

Our schoolmaster—Euphronius, who was the tutor of Antony's children by Cleopatrá.

72. I am full of lead—I am in low spirits.

73. Some wine.........viands—let some servant within bring me food and wine.

73—74. Fortune knows..................offers blows—we scorn fortune most when turning against us she gives heavy blows like an enemy.

Act III. Scene X

Critical Notes :

This scene presents the contrast between Antony in decline and Caesar ascendant Antony sends his terms to peace to Caesar through his schoolmaster Dolabella, one of the councillors of Caesar, says that Antony has been constrained to send a mere schoolmaster as his agent, because kings of the east have deserted him. It is

> [illegible] hither
> [illegible]
> [illegible] engers
> Not many moons gone by.

Euphronius tells Caesar that Antony wants his permission to live in Egypt. But, if Caesar is not prepared to grant that request, he should be allowed to live in Athens as an ordinary citizen. As for Cleopatra, she accepts Caesar as her paramount lord, and begs of him to allow her descendants to retain the crown of Egypt. Caesar *curtly refuses Antony's terms,* but promises to consider Cleopatra's request on the condition that she either turns Antony out of Egypt or puts him to death But no sooner does Euphronius leave his court than he asks one of his followers, Thyreus, to go and win Cleopatra away from Antony ;

> To try thy eloquence, now 'tis time . despatch ;
> From Antony win Cleopatra . promise,
> And in our name, what she requires ; add more,
> From thine invention, offers : women are not
> In their best fortunes strong . but want will prejure
> The ne'er-touch'd vestal.

Caesar, though young, is a shrewd judge of human nature and character. He sends one of his cunningest followers to deceive Cleopatra. "This person, be it noted, is called Thidias in the Folio be whenever he appears Editors, wiser than Shakespeare, finding that the man was named *Thyreus by Plutarch, have everywhere* altered the name."

1. **Let him........'...from Antony**—let Antony's messenger be brought before me.

2. **Know you him ?**—do you know who he is ?

3—6. *Explanation* **An argument that.. ....gone by**—The very fact that Antony has sent his children's tutor to Caesar proves that he is completely shorn of his glory. Not many months ago he could employ any number of kings as his messengers. But now he finds no one better than his children's tutor for this purpose

4. **Pinion**—terminal segment of bird's wing

7. ***Such as.. ....from* Antony**—though I am a poor schoolmaster, I come from Antony as his messenger.

8—10. *Explanation.* **I was of late. ....grand sea**—till recently I was as unimportant in serving his purposes as is the morning dew-drop in *comparison to* the sea from where it arises.

10. **Be 't.........office**—I am not concerned with what you were. You tell me the purpose for which you have been sent by Antony.

11—15. *Explanation.* Antony salutes you as his paramount lord, and craves your permission to live in Egypt. But, if you are unwilling to grant this, he makes a still more moderate request, which is that he should be allowed to live in Athens as an ordinary citizen.

16. **Cleopatra...........greatness**—Cleopatra greets you as her paramount lord.

17. **Submits.........might**—she yields to your great might.

17—18. **And of thee...........for her heirs**—"She asks that the Egyptian crown may continue hereditary in the dynasty of the ptolamies."

19. **Now.........grace**—which (crown) she has now forfeited.

19—24. *Explanation.* **For Antony...........sue unheard**—I cannot grant Antony's request. The queen shall not be denied either a hearing before us or the request she make, provided she either turns out of Egypt her utterly disgraceful friend, or puts him to death. If she does this, we will favourably consider her appeal.

24. **So......both**—now you can go back to Antony and Cleopatra with this answer of mine.

25. **Fortune...thee !**—may fortune ever follow your footsteps !

Bring......bands !—conduct him safely through the lines of our troops.

26. **To try......time**—now is the most suitable time for you to go and persuade Cleopatra to accept our terms.

27. **From......Cleopatra**—separate Antony from Cleopatra (so that he may be left all alone without any one to help him).

27—28. **Promise.........she requires**—promise on our behalf that all her requests will be granted.

28—29. **Add more.........offers**—besides what she askes, make her such other offers as you deem proper.

29—31. **Women are not......vestal**—Women are not strong (that is, beyond corruption) even when their fortune is at the highest point. But decline in fortune will make even a vestal virgin easily corruptible.

31. **Vestal**—the vestal virgins were priestesses who had dedicated themselves to the service of Vesta, the Roman goddess of the hearth and home. They took a vow of chastity and celibacy. In the temple of Vesta a fire burned continually, tended by a number of vestal virgins.

Cunning—skill.

32—33. **Make thine.........as a law**—choose your own reward for this particular service, and we will regard its payment to you as a legal binding on us. That is, we will pay you the reward, you ask

for your service, as surely as though it were legally incumbent on us to pay it to you.

34. Becomes......flaw—bears his misfortune.

34—36. *Explanation.* Observe how......that moves—Observe how Antony bears his reverse, and note with special care what the exercise of his physical and mental faculties indicates

ACT III. SCENE XI

Critical Note:

The Scene returns to Cleopatra and Antony. Cleopatra in order to ease her conscience enquires from Enobarbus whether she or *Antony was at fault. Enobarbus puts the entire blame on Antony:*

> What though you fled
> From that great face of war, whose several ranges
> Frighted each other? why should he follow?
> [illegible]
> [illegible] ...ng
> The meered question.

Euphronius, Antony's messenger, returns with Caesar's terms. Antony is enraged to hear them and decides on sending a challenge to Caesar to a personal combat, sword to sword. This is too much for Enobarbus; he can understand defeat, but Antony is behaving like a fool.

When Antony and his ambassador leave the stage, Caesar's *messenger* Thyreus enters The message he has brought is for the [illegible] t she assures him that the persons [illegible] know that Thyreus is extremely [illegible] ys, realizes that fear, not love, keeps *Cleopatra with Antony In this suggestion of Thyreus, Cleo*patra sees her chance of safety. She has already reduced three Roman generals, so why should Caesar not fall to her charms? And she at once replies:

> He (Caesar) is a good and knows
> What is most right mine honour was not yielded,
> But conquered merely.

For all her glamour of wealth and power Cleopatra is a whore after all, and, like all whores, she is prepared to desert her lover at the moment when a better one appears. Enobarbus, who has been quietly listening to this conversation, smells treachery on Cleopatra's part, *and goes out to inform Antony of it*

The success of his mission makes Thyreus bold enough to ask Cleopatra to permit him to kiss her hand While he is kissing her royal hand Antony enters His anger blazes out, and he orders his servants to take out Thyreus and *whip him till he cries like a child* with pain. Then he turns to Cleopatra, who is so quick to decieve him in his misfortune:

You have been a boogler ever :
But when we in our viciousness grow hard—
O misery on't !—the wise goods seel our eyes ;
In our own filth drop our clear judgements ; make us
Adore our errors ; laugh at's while we strut
To our confusion.

In vain, Cleopatra tries to pacify him. Antony is enraged still more, and taunts her with the remark that she is a whore :

I found you a morsel cold upon
Dead Caesar' trencher ; nay, you were a fragment
Of Cneius Pompey's ; besides what hotter hours,
Unregister'd in vulgar fame, you have
Luxuriously pick'd out ; for, I am sure,
Though you can guess what temperance should be,
You know not what it is.

But when the unfortunate Thyreus is dragged back into his presence, his rage works itself out. He sends the poor messenger back to his master to complain to him of the treatment he received at Antony's hand, and he sends through him a message to Cæsar that he is displeased with his false vanity :

Look, thou say
He makes me angry with him ; for he seems
Proud and disdainful, harping on what I am,
Not what he knew I was.

Cleopatra waits till Antony asks her in a calmer mood "Cold-hearted towards me" ? Then she replies with an outburst of strong emotion :

Ah, dear if I be so,
From my cold heart let heaven engender hail,
And poison it in the source ; and the first stone
Drop in my neck : as it determines, so
Dissolve my life ! The next Cæsarion smite !
Till by degrees the memory of my womb,
Together with my brave Egyptians all,
By the discandying of this pelleted storm.
Lie graveless, till the flies and gnats of Nile
Have buried them for prey !

It is difficult to say at this point whether Cleopatra is play-acting or is sincerely loyal to Antony. But Antony is satisfied with what she says. He makes a desperate resolve to give on last heroic battle to Cæsar, for there is yet a lot of fire in the old dying lion ; and he calls for one other gaudy night as a prelude to his last onslaught. Enobarbus can stand this folly no more, and decides on seeking some way to leave him.

1. **Think and die**—die of despair.

2. **Is Antony......for this ?**—who is responsible for this defeat, Antony or I ?

3—4. **That would........his reason**—for he subordinated his reason to his caprice.

4—6. *Explanation* What though......he follow ?—If you fled from that great sea-fight in which each side struck terror into the other, why should he have followed you ?

Whose several......other ?—in that great sea-fight near Actium each side struck terror into the other.

7. The itch of his affection—his passion for Cleopatra.
8. Nick'd—cut in notches, hence, disfigure.
10. The mered question—the sole ground of dispute.
12. Gazing—against.

7—12. *Explanation.* The itch of his.........his navy gazing—At such a time as that he should not have allowed his passion for Cleopatra to mar his generalship. For, then one half of the world was at blows with the other half. and he was the sole ground of dispute. To follow you in your flight leaving his navy aghast at his desertion was for him an act as shameful as ruinous to his cause.

15—16. The queen......us up—the queen will be kindly treated by him provided she hands over to him.

17. *Grizzled—(Grey-haired). Antony at that time was fifty-*one years old, twenty years older than Caesar.

18—19. And he will.........principalities—and he will confer on you as many kingdoms as you desire.

[illegible]

claim to be superior to me, and in a single combat meet me who have fallen from my high estate.

29. Like enough—very likely

High-battled Caesar—Caesar who is the lord of mighty armies

30. Unstate his happiness—divest himself of his glory.

31. *Sworder*—gladiator a man trained to fight with sword or other weapon at ancient Roman shows.

29—31. *Explanation* Yes, like enough......a sworder !—Yes, it is very likely that Caesar who is now the lord of mighty armies, will *divest himself of his glories* and will enter the arena to fight against a poor gladiator as Antony now is

31—34. I see.........all alike—I find that men's judgements are of a piece with their fortune, and external circumstances make the *mental powers of man follow them in their downward course.*

34—36. *Explaration.* That he should.........his emptiness—to think that a man of his knowledge and experience of life should imagine that Caesar, who is now at the height of his power, would *consent to meet a fallen foe on equal terms !*

39—40. Against the blown.........the buds—Those who inhaled

th delight the fragrance of the budding rose, now stop their nose
1en that rose is fully blown and its fragrance has become rank.
1at is, those, who were never tired of flattering me when my fortune
as ascendant, treat me with contempt now that my fortune is
:clining.

41. Begin to square—begin to be at variance with each other.

41—46. *Explanation.* Mine honesty.. ...the story—My personal
1clination and my sense of honour begin to be at variance with each
ther. When we persist in our loyalty to those who have lost their
isdom, our loyalty becomes a mere folly. Yet he who is faithfully
oyal to his vanquished master shows that he is superior even to his
naster's conqueror, and is mentioned with respect in history.

46. Caesar's will ?—what message have you brought from
Caesar ?

47. Hear it apart—I have to deliver his message to you alone.

None but......boldly—those who are present here are my friends ;
so, you should not hesitate to speak in their presence.

48. So, haply..........to Antony—they may also be friends to
Antony, and, as such, my message is not for their ears.

46—52. *Explanation.* He needs as..........Caesar's—Antony
needs as many friends as Caesar has, otherwise his case is hopeless.
If Caesar desires to be friends with Antony, the latter will joyfully
accept his friendship. So far as I am concerned, you know that I am
the creature of that person whose creature Antony is, I mean Caesar.

52. So—very well.

53—55. Thus then.....he is Caesar—O most renowned queen,
sar requests you not to be afraid of your present plight, for you
n depend on the well-known magnanimity of his character.

Right royal—a form of address to the king.

56—57. *Explanation.* He knows that........fear'd him—Caesar
is well aware of the fact that it is fear, not love, which makes you
stand by Antony as his friend.

58—60. The scars..........as deserved—hence he pities you for
the blots on your honour which were forced on you against your will.

60—62. He is a........merely—Caesar is omniscient like a god
and knows everything quite well. I did not willingly surrender my
honour which was wrested from me by sheer force.

62—63. To be sure........Antony—I shall ask Antony how far
this thing is correct.

63—65. Sir, sir, thou art........quit thee—sir, your fortune has
so much declined that like rats quitting a sinking ship your compa-
nions are fast deserting you.

66—67. For he...........to give—Caesar requests you to try his
generosity.

71. Shroud—protection.

72. **The universal landlord**—who is now the master of the whole world.

65—72. *Explanation.* **Shall I say........landlord**—Allow me to convey your wish to Caesar, for he requests you to make a trial of his generosity. He would be much pleased, if you treat his fortune as a staff for you to lean upon (that is, if you rely on his generosity) He will be still more pleased to hear from me that you have abandoned Antony and put yourself under his protection, who is now the master of the world.

74—75. **In deputation........hand**—I kiss his victorious hand by proxy.

75. **Prompt**—ready

77—78. **Tell him........ ...of Egypt**—tell him that I am waiting to hear from him, whose command the world obeys, the doom he will pronounce on Egypt.

78. *'Tis......course—this is the best thing you can do*

79—81. **Wisdom and......shake it**—wisdom and fortune being at variance with each other, if the former exerts itself to the full, nothing on earth can revoke its dictates

81—82. **Give me grace..... ...your hand**—allow me to pay my homage to you by touching your hand with my lips.

82. **Your Caesar's father**—Julius Caesar, Octavius Caesar being the adopted son of Julius Caesar

83. **When he hath. .. ...in**—when he thought of conquering kingdoms.

84—85. **Bestow'd his lips...... ....kisses**—kissed my unworthy hand many a time, as though a shower of kisses was falling on it

85 **Favours.. ......thunders !**—by Jove with his thunderbolt, she is conferring favours on a mere servant !

87. **The fullest man**—Caesar who is the wealthiest and the most powerful man on earth

86—88 **One that. . obey'd**—I am a follower of Caesar, who is the wealthiest and the most powerful man on earth, and the worthiest of all those whose command should be obeyed

89. **Approach there !**—come here, calling out to his attendants

Kite—you foul creature

90 **Authority... ... from me**—I have lost the power to command.

91. **A muss**—"a game in which small objects were thrown on the ground to be scrambled for "

93. **Hence**—away

This Jack—this impudent rascal

98. **Saucy**—impertinent

99. **Since she........Cleopatra**—who once was called Cl but who now is not the same person.

96—99. **Were't.........was Cleopatra?**—if instead of this mere messenger of Caesar, there were twenty of his greatest subordinate rulers, and if, they were so impertinent as so kiss this woman's hand, who was once called Cleopatra, I would punish them all in the same manner.

100. **Cringe his face**—distort his face with pain.

101. **Whine**—long-drawn complaining cry.

102. **Tug**—pull violently.

103—104. **This Jack............to him**—this impudent servant of Caesar will carry our message to him.

105. **You were.........you**—you had already lost your honour when I met you.

109. **Feeders**—servants ; menials.

105—109. *Explanation.* **You were half.........on feeders?**—You had already lost your honour when I met you. Did I leave Rome and my wedded wife, the jewel of womanhood, and forwent the possibility of having legitimate children by her, so that I might be deceived by a woman who grants her favours to menials ?

110. **Boggler**—waverer ; blunderer.

111. **But when......hard**—when we were hardened in our sins.

112. **O misery on't**—O the misery of such a state !

Seel—close up, "This term was used in falconery to denote the closing of the eyes of a captured hawk by fastening the upper eyelids under the beak with needle and thread."

110—115. *Explanation.* **You have been......our confusion**—You have ever been a blunderer. But, when we become hardened in our viciousness—the misery of such a state—the wise gods closed up our eyes and deprived used of our clear judgment. They made us love our errors and laughed at us, while we strutted about in pride and brought about our complete ruin.

115. **O,.........this?**—do you form such a low opinion of me ?

117. **Trencher**—plate.

118—120 **Besides what.........pick'd out**—besides Caesar and Pompey you must have had other lovers, unknown to us, whom you picked up to satisfy your lust.

118. **Hotter hours**—hours of sensual indulgence.

119. **Unregister'd.........fame**—not known to us.

120. **Luxuriously**—lustfully.

121—122. **Though you can.........it is**—you have never practised chastity, though you know what it is.

121. **Temperance**—chastity.

122. **Wherefore is this?**—why do you speak to me in this manner ?

123—124. **A fellow............quit you**—a mere servant who will eagerly accept any reward offered to him and thank the giver.

124. God quit you—may God requite you !

125—126. This kingly.........high hearts !—this hand of yours which has received the seal and pledge of the love of kings.

127. The hill of Basan—reference to Psalms LXVIII, 15 and XXII, 12. "As the hill of Basan, so is God's hill : even an high hill, as the hill of Basan". "Many oxen are come about me : fat bulls of Basan close me in on every side."

127—128. To outroar...........herd—to roar more loudly than the horned bulls.

128 For I...........cause—I have a bitter reason to roar so loudly.

129—131. Were like.........about him—would be to act like a man being led to execution, who thanks hangman for quickly putting the halter round his neck

126—131 *Explanation* O, that I were...about him—I wish I were upon the hill of *Basan*, so that I could express my grief more loudly than the roar of the oxen on it For I have a bitter reason to roar out my grief To express it gently would be to act like a man being led to execution, who thanks the hangman for his adroitness in putting the halter round his neck

132. A'—he.

133. He........ favour—he did ask to be pardoned

134—135. If that.........his daughter—if your father is alive, he will repent that instead of a daughter a son, destined to such disgrace was born to him.

135—137. And be..... following him—you should be sorry for being a follower of Caesar, who is triumphant, for you have been whipped as the result of obeying his command,

138 Fever thee—strike a terror in you.

139. Shake. ....on 't—you will tremble with fear to look at the white hand of a woman.

140. Tell......entertainment—tell him how you were welcomed here.

140—141 Look, thou say..... .... with him—take care to tell him that I am displeased with him

142—143. For he seems...........I was—To me it appears that Caesar is proud and disdainful of others, for he is constantly talking of what I am at present without making any reference to what I was in the past. That is, Caesar, is repeatedly reminding me of the fact that I have been defeated by him He, however, knows that I made splendid achievements in the past ; but now he forgets them altogether.

144—147. *Explanation* And at this...........of hell—At this time it is easy to forget my past glory and achievements, for my good stars, which formerly guided my life, have now left their orbits and gone to shine in the bottomless pit of hell.

147. **Mislike**—does not like.

149. **My enfranched bondman**—my slave whom I set free.

151. **To quit me**—to avenge your whipping, and, thus, to be on a level with me.

152 **Hence.........stripes**—go back to Caesar with the marks of flogging on your back.

153. **Have.........yet ?**—have you calmed down ?

153—155. *Explanation.* **Alack.........of Antony**—Alas, the earthly moon being eclipsed portends the fall of Antony alone. That is, Cleopatra, the earthly moon, no more shines on Antony. Hence, it is clear that his downfall is imminent. It was believed in the past that eclipses portended the downfall of great men.

155. **I must.........time**—I must wait till he is calm once again.

156—157. **To flatter.........his points**—in order to flatter Caesar, will you exchange loving looks with his servant who ties his buckles and laces.

157. **Points**—laces which in the Elizabethan dress attached the hose to the doublet.

Not.........yet ?—have you not yet been able to understand me ? That is, if you doubt my constancy, it means that you have not been able to understand me.

158. **If I be so**—if I have grown cold-hearted towards you.

159. **Engender**—produce.

160. **And poison.........source**—poison it in my very heart, which is the spring from which if issues.

161. **As it determines**—as it dissolves.

162. **Dissolve my life**—end my life.

Caesarion—Cleopatra's son by Julius Caesar.

163. **The memory.........womb**—all my children.

165. **Discandying**—melting.

Pelleted storm—the storm of hailstones.

167. **Have.........prey**—have eaten up all of them.

158—167. *Explanation.* **Ah, dear.........for prey**—If I have grown cold towards you, let heaven produce a storm of hails from my cold heart, and let each hailstone be poisoned at the very source from which it springs. Let the first poisonous hailstone drop into my neck, and end my life as it dissolves. Let the next one kill Caesarion. In this way, let all my children and brave Egyptians be killed, and let their dead bodies lie unburied on the ground until they find their graves in the stomachs of the flies and gnats of the Nile.

168. **Caesar.........Alexandria**—Caesar is about to besiege Alexandria.

168—169. **Where I.........his fate**—where I will attack him : here I will curb his good fortune to which he appears to be destined.

169—170. Our force.........held—our land forces are still intact.

170—171. Our sever'd............sea-like—my war-ships, which after the battle of Actium were scattered on the sea, have once again met together to form a formidable fleet.

172 Where.........heart ?—where were you, my courage ? That is, I should not have abandoned myself to despondency.

174. I will.........in blood—I shall return to you covered with the blood of my enemies.

175. I and my.........chronicle—I shall yet earn fame with my sword.

176. There's.........yet—there is still hope for me.

179. And.........maliciously—I shall spare no one ; I shall kill all those who dare come before me.

179—181. For when.........for jests—in the days of my prosperity, I easily spared the lives of others.

181—182. But now.........stop me—but now I will fight with dogged determination killing all those who dare oppose me.

178—182. *Explanation* I will be......that stop me—With my [illegible] days of [illegible] shall fight [illegible]

183. Gaudy night—night of rejoicing, night of feast and revelry.

185. Let's............bell—let us continue our revelry paying no heed to the passage of time

186. I had .....poor—I had decided to spend this day without any celebrations

186—187. But since......be Cleopatra—but since my lord has regained his former self, I shall also indulge in merriment as I used to do in the past

190—191. And to-night... ......their scars—To-night I shall make them drink till the scars on their body glow red as the effect of wine.

192. There's ...yet—our cause is not utterly hopeless ; there is yet life in it

192—194 *Explanation.* The next. ......pestilent scythe—The next time I fight I shall make death love me For, I shall hold a competition with her as to which of us shall reap the greater slaughter

195. Now he'll.... .....lightning—now he will act with desperate courage.

197. The dove.........estridge—in the mood of desperation even a dove will attack an ostrich

198-199. I see still...his heart—I find that as Antony's intellect grows weaker, his courage rises

199—200. **When valour......fights with**—when valour begins to dominate reason, it destroys even its most trustworthy weapon.

195—200. *Explanation.* **Now he w'll......it fights with**—Now he will act with desperate courage. To be furious is to be so much frightened as to lose altogether the sense of fear. In such a mood even a dove will attack an ostrich. I find that as Antony's intellect grows weaker, his courage rises. When valour dominates reason, it destroys even its most trustworthy weapon.

ACT IV. SCENE I.

Critical Note :

Caesar has received Antony's challenge to a personal combat, sword to sword, and his reply to it is :

> Let the old ruffian know
> I have many other ways to die,

Caesar, the master of the world would not condescend to fight with one who now stands completely shorn of his glory. He decides on a final attack on Antony's forces, and hopes to crush his power completely in that battle. Mecaenas, one of his councillors, advises him to take advantage of Antony's desperate rage :

> Caesar must think,
> When one so great begins to rage, he 's hunted
> Even to failing. Give him no breath, but now
> Make boot of his distraction : never anger
> Made good guard of itself.

Caesar makes careful preparations for the next battle. He has in his army those experienced soldiers and officers who have deserted Antony, and he counts on their fighting ability. He orders that a feast be given to his army before the battle, so that his soldiers may be contented and fight well.

1—2. **And chides......of Egypt**—he writes a threatening letter as if he has power to beat me out of Egypt.

3. **Dares...........combat**—he has challenged me to a personal combat with him.

4. **Caesar to Antony**—he is impudent enough to suggest that Caesar, the lord of the world, should design to fight with one like Antony.

The old ruffian—In Shakespeare's time "ruffian" was an even more disputable word than today.

5 **I have......to die**—I can choose many other ways of death than the ignominous personal combat with him.

6. **Laugh......challenge**—scornfully reject his challenge.

9. **Make boot**—take advantage.

7—10. *Explanation*—**When one......for itself**—When a person in high position, as Antony is, loses self-control and is overpowered by anger, his downfall is rapid. You should give Antony no time to

recover self-control. Rather, you should take advantage of the distracted state in which he at present is. One overpowered by anger is unable to protect himself adequately.

10. **Our best heads**—our ablest generals.

11—12. **That tomorrow...............to fight**—we desire to fight tomorrow, the last of the many battles in this war. That is, tomorrow we intend to crush finally Antony's power.

12. **Files**—rank.

13. **But late**—till recently.

14 **To fetch him in**—to capture Antony.

12—14 **Within our.........fetch him in**—We have a sufficient number of such soldiers in our army as fought under Antony till recently. They form a strong unit and will be able to capture him.

15. **We have......do 't**—we have enough provision to feast the entire army.

16. **Any they............waste**—"they have well-deserved that we should be lavish in feasting them."

Act IV. Scene II.

Critical Note :

Antony receives Caesar's refusal to fight a personal combat with him. He would not demean his greatness by fighting with a vanquished for completely shorn of his glory :

> He thinks, being twenty times of better fortune,
> He is twenty men to one.

Antony, therefore, prepares for a decisive battle against Caesar. His courage has risen high, and he is determined either to die honourably in the battle, or return victorious from it. But he must have one last guady night before the decisive battle is fought He takes a farewell of his faithful followers, and his eloquence on this occasion reminds us of his speech from the forum after Caesar's murder. Antony, the orator, knows the art of extracting tears from the eyes of his listeners. His farewell speech to his followers makes all of them shed tears ; even the cold matter-of-fact Enobarbus confesses that he is "onion eyed" :

> What mean you, sir,
> To give them this discomfort ? Look, they weep
> And I, an ass, am onion-eyed for shame,
> Transform us not to women.

And at once like a practised orator, Antony changes the tone of his speech, from sentimental becomes humorous, and infuses hope and courage in his followers

> Ho, ho, ho !
> Now the witch take me, if I meant it thus !
> Grace grow where those drops fall ! My hearty friends,
> You take me in too dolorous a sense ;
> For I spake to you for your comfort : did desire you

199—200. **When valour......fights with**—when valour begins to dominate reason, it destroys even its most trustworthy weapon.

195—200. *Explanation.* **Now he w'll......it fights with**—Now he will act with desperate courage. To be furious is to be so much frightened as to lose altogether the sense of fear. In such a mood even a dove will attack an ostrich. I find that as Antony's intellect grows weaker, his courage rises. When valour dominates reason, it destroys even its most trustworthy weapon.

ACT IV. SCENE I.

Critical Note :

Caesar has received Antony's challenge to a personal combat, sword to sword, and his reply to it is :

Let the old ruffian know
I have many other ways to die,

Caesar, the master of the world would not condescend to fight with one who now stands completely shorn of his glory. He decides on a final attack on Antony's forces, and hopes to crush his power completely in that battle. Mecaenas, one of his councillors, advises him to take advantage of Antony's desperate rage :

Caesar must think,
When one so great begins to rage, he 's hunted
Even to failing. Give him no breath, but now
Make boot of his distraction : never anger
Made good guard of itself.

Caesar makes careful preparations for the next battle. He has in his army those experienced soldiers and officers who have deserted Antony, and he counts on their fighting ability. He orders that a feast be given to his army before the battle, so that his soldiers may be contented and fight well.

1—2. **And chides......of Egypt**—he writes a threatening letter as if he has power to beat me out of Egypt.

3. **Dares...........combat**—he has challenged me to a personal combat with him.

4. **Caesar to Antony**—he is impudent enough to suggest that Caesar, the lord of the world, should design to fight with one like Antony.

The old ruffian—In Shakespeare's time "ruffian" was an even more disputable word than today.

5 **I have......to die**—I can choose many other ways of death than the ignominous personal combat with him.

6. **Laugh......challenge**—scornfully reject his challenge.

9. **Make boot**—take advantage.

7—10. *Explanation*—**When one......for itself**—When a person in high position, as Antony is, loses self-control and is overpowered by anger, his downfall is rapid. You should give Antony no time to

recover self-control. Rather, you should take advantage of the distracted state in which he at present is. One overpowered by anger is unable to protect himself adequately.

10 **Our best heads**—our ablest generals.

11—12. **That tomorrow..............to fight**—we desire to fight tomorrow, the last of the many battles in this war. That is, tomorrow we intend to crush finally Antony's power.

12. **Files**—rank.

13. **But late**—till recently.

14 **To fetch him in**—to capture Antony.

12—14. **Within our........fetch him in**—We have a sufficient number of such soldiers in our army as fought under Antony till recently. They form a strong unit and will be able to capture him.

15. **We have......do 't**—we have enough provision to feast the entire army.

16 **Any they...........waste**—"they have well deserved that we should be lavish in feasting them."

ACT IV. SCENE II.

Critical Note :

Antony receives Caesar's refusal to fight a personal combat with him. He would not demean his greatness by fighting with a vanquished for completely shorn of his glory :

> He thinks, being twenty times of better fortune,
> He is twenty men to one.

Antony, therefore, prepares for a decisive battle against Caesar. His courage has risen high, and he is determined either to die honourably in the battle, or return victorious from it. But he must have one last gaudy night before the decisive battle is fought. He takes a farewell [illegible] [illegible]quence on this occasion reminds [illegible] Caesar's murder. Antony, the orator, knows the art of extracting tears from the eyes of his listeners His farewell speech to his followers makes all of them shed tears ; even the cold matter-of-fact Enobarbus confesses that he is "onion eyed" :

> What mean you, sir,
> To give them this discomfort ? Look, they weep
> And I, an ass, am onion-eyed : for shame,
> Transform us not to women.

And at once like a practised orator, Antony changes the tone of his speech, from sentimental becomes humorous, and infuses hope and courage in his followers :

> Ho, ho, ho !
> Now the witch take me, if I meant it thus !
> Grace grow where those drops fall ! My hearty friends,
> You take me in too dolorous a sense ;
> For I spake to you for your comfort : did desire you

To burn this night with torches ; know my hearts,
I hope well of tomorrow ; and will lead you
Where rather I expect victorious life
Than death and honour.

3—4. **He thinks...men to one**—his fortune being twenty times greater than yours, he regards himself equal to twenty men like you. That is, he considers himself so far superior to you that it is much below his dignity to fight with you.

5—7. **Or I will........live again**—If I remain alive, I shall be victorious ; if not I shall revive my dying honour by washing it in blood.

Or......or—either......or.

Shall......again—which (honour) being washed in my blood will be brought back to life once again. That is, I shall regain my lost honour by dying bravely on the battlefield.

7. **Woo't**—wilt.

Woo't......well ?—wilt thou fight well tomorrow ?

8. **'Take all'**—"Let the survivor take all. No composition ; victory or death." (Johnson)

10. **Be bounteous........meal**—let us be lavish in our enjoyment of the feast.

11. **Rightly honest** —extremely loyal to me.

13. **And Kings......fellows**—your companions have been Kings, who have shared your duties as servants.

14. **Tricks**—fancies.

'Tis one of........shoots—It is one of the peculiar caprices of a man in sorrow. That is, Antony's sorrowful mood has produced this peculiar caprice in him.

16 **I wish........many men**—I wish I could be divided into as many men as you are.

17—18. **And all of...........an Antony**—while all of you were made into one man

16—19. *Explanation.* **I wish I........you have done**—I wish I could be divided into as many men as you are. and that you all were made into a single man, so that I could repay you for your loyalty by being as much loyal to you as you have been to me.

21—23. **And make........my command**—show me the respect and duty as you did when I was the master of an empire, which was as obedient to my command as you have been.

25. **Period**—end.

26. **Haply**—perhaps.

26—27. **Haply........shadow**—perhaps you will not see me any more, or, if you do, you will see me as a corpse mangled with wounds.

30—31. **But like a........stay till death**—as a man marrying a woman is commanded by the Scripture to remain faithful to her till

death, I loyally retain the services of you all till the end of my life and glory.

33 And.........for't—may the gods reward you for your loyalty to me!

33—34. What mean.........discomfort—why are you making them so sad.

35 I, an ass.........onion-eyed—a fool as I am, my eyes, too are full of tears.

36. Transform.........to women—do not make us weep like women.

37. Now the witch.........thus !—may the witch blast me by her malignant power, if I meant to make you weep!

38 Those drops—your tears.

39 You take.........sense—you give a sad interpretation to what I have said.

40—41. Did desire.........with torches—I desired that you should spend this night in merriment with me.

41. My hearts—my dear companions

42. I hope......tomorrow—I hope things will be well tomorrow.

42—44. And will.........and honour—Tomorrow I shall lead you to the battlefield where I expect to gain victory rather than meet an honourable death.

45. And... consideration--let us remove all *serious thoughts* from our mind

ACT IV. SCENE III.

Critical Note ·

This scene depicts the night before the decisive battle between Caesar and Antony. Some soldiers come out and place themselves at every corner of the stage. Presently, they hear a strange music coming from all directions. In the dead of night this strange music, which is both "in the air" and "under the earth", makes them think that

> 'Tis the god Hercules, whom Antony loved,
> Now leaves him.

Poor Antony is being forsaken in his *misfortune* even by his patron god: such is the belief of the *soldiers* and the common people in Alexandria. This short scene shows that even Antony's own soldiers are almost certain in their minds that he has little chance of success against Caesar. They are especially doubtful about his success in the forthcoming naval engagement, the second in this war ·

> And if tomorrow
> Our navy thrive, I have an absolute hope
> Our landmen will stand up

The soldiers know full well both the strength and the [illegible]

their side. While their land army is almost invincible their navy is easily vulnerable.

1. **Tomorrow.........day**—tomorrow we fight a decisive battle against Caesar.

2. **It will.........way**—tomorrow's battle will decide the victory of the either party.

3. **Heard you......the streets ?**—have you heard of any strange happenings in the streets ? It appears that all sorts of incredible rumours are afloat in Alexanderia People, perhaps, are talking of strange happenings, which suggest to their excited mind that Antony's downfall is near. The soldier in all probability is making a reference to those rumours. Similar rumours were current in Rome one night before the murder of Julius Caesar. It was said that clouds showered blood on the Capitol, the ghosts ran jibering through the streets and that a lioness whelped in the market-place.

5. **Belike......rumour**—perhaps what I have heard is a rumour, and, as such, does not deserve credence.

9—11. **And if......will stand up**—tomorrow if our navy is able to withstand the onslaught of the enemy, our land forces, I am sure, will beat back Caesar's army.

11. **Brave**—fine.
12. **And full of purpose**—firmly determined to fight the enemy until he is defeated.

Hautboys—high-pitched wooden wind instrument.
14. **It signs well**—it is a good omen.
16. **'Tis the god.........loved**—Antony thought that his family was descended from Anton, the son of Hercules. In Act IV, scene XII, ll. 42-43, he talks of Alcides (Hercules) as his ancestor.

Hercules—a celebrated Greek hero, the son of Jupiter by Alcmena, a human female.

17. **Now leaves him**—Hercules, the patron god of Antony is now leaving him. This shows that his downfall is imminent.

18—19. **Let's see...... we do**—let us enquire from the other guards if they, too, have heard this music.

22. **Follow the noise......quarter**—let us follow this noise upto the farthest limit of our watch.

23. **Let's see......give off**—let us see how and where this music ceases.

Content—agreed.

ACT IV. SCENE IV.

Critical Note :

Antony prepares betimes for the battle. The day has not yet dawned, but he orders Eros to bring his armour. He would not listen to Cleopatra's persuasion to rest and sleep a little more. His armour is brought and Cleopatra helps him to put it on. She fumbles at

"There is always this kind of divine spark in Antony. Young Caesar *is constant, equable and cold*; at his worst moment, Antony flashes out in unexpected generosities."

1. The gods make......to Antony—may the gods make Antony victorious today.

2—3. Would thou.........at land—I wish I were persuaded by you, an experienced soldier, to fight by land. See iii, 7, 60 above. In that scene, this very soldier advises Antony to fight by land :

> O noble emperor, do not fight by sea ;
> Trust not to rotten planks : do you misdoubt
> This sword and these my wounds ?

4. The kings.........revolted—the kings who deserted you after you defeat at Actium.

5—6. Would.........thy heels—would have been your faithful followers even now

7—8. Call for......hear thee—in vain you will call for Enobarbus, for he has already left your camp.

9. "I am......thine"—I am no longer your follower, for I have transferred my allegiance to Caesar.

10—11 Sir, his chests......with him—he has not carried away with him his belongings.

13 Detain......jot—do not keep back even the smallest portion of his wealth

13—14. Write... ......subscribe—write to him a letter which I shall sign.

14. Gentle......greetings—write in your letter polite words of farewell and greeting

15—16. Say that.... .a master—tell that I wish he were never more obliged to change a master

16—17. O, my......honest men !—it is my misfortune that has turned my loyal followers against me

17. Dispatch—be quick in executing my command. (Said to Eros).

Enobarbus !—to think that Enobarbus, the most loyal of all my followers, should have deserted me !

ACT IV SCENE VI

Critical Note :

The battle scene continues Caesar orders Agrippa to charge the enemy. He wants that Antony should be captured alive. If that is done, peace will rain all over the world. Enobarbus is now in Caesar's camp. But his reception has been cold, and he is ignored by Caesar Presently, a soldier comes to inform Enobarbus that Antony has sent on the treasure "with his bounty overplus" This news of Antony's kindness to him, a deserter, breaks his heart, and he feels that he is the greatest villain on earth :

19. **Thou look'st........charge**—you look like one who knows how to attack the enemy like a brave soldier

20—21. **To business—......with delight**—we prepare ourselves early for the business that we love, and go to do it with delight.

22. **Have........trim**—are clad in armour.

23. **Port**—portal ; gate of the city.

21—23 **A thousand........expect you**—though it is early in the morning, a thousand soldiers having put on their armour already waiting for you at the gate of the city.

25. **'Tis........lads**—the sun is shining brightly.

26—27. **This morning........begins betimes**— the morning has dawned early and thus bears comparison with a young man who, determined to achieve fame, begins his valorous career early in life.

28. **Well said**—well done.

30—32. **Rebukable...........mechanic compliment**—"one who should be so ceremonious as to pay any less courtly compliment than this would deserve that people should cry shame upon him."—Deighton.

33. **Like........steel**—like a hardened soldier.

33—34. **You that........close**—those of you who are eager to fight, should follow me closely.

34. **I'll........to 't**—I will lead you into the thick of the fight.

36. **He goes...........gallantly**—he has gone out to fight like a brave soldier.

36—37. **That he........single fight**—I wish this war could be brought to an end by means of a personal combat between Caesar and Antony.

38. **Then, Antony**—then Antony's victory would be sure.

ACT IV. SCENE V.

Critical Note :

As Antony enters the battlefield he hears that Enobarbus has deserted him. It is the worst of the blows he has received so far, and yet he is neither angry, nor does he think of vengeance on the deserter. Enobarbus has served him faithfully, and so his past loyalty must be rewarded whatever his present action may be. He has left his "chests and treasure" behind him in Alexandria. Antony orders that all his belongings together with presents from him should be sent to Enobarbus :

> Go, Eros, send his treasure after ; do it ;
> Detain no jot, I charge thee : write to him—
> I will subscribe—gentle adieus and greetings ;
> Say that I wish he never find more cause
> To change a master. O, my fortunes have
> Corrupted honest men.

19—21. **I have done.........*joy no more*—*I repent* my mistake of deserting Antony so bitterly that I shall never again be happy in my life

21—22 **With his......overplus**—adding to it his own gifts.

22—23. **The messenger.........my guard**—Antony's messenger came to the place where I was on guard

26—27. **Best you......of the host**—you had better conduct the messsenger, who has brought your treasure, out of the army.

27—28. **I must......done 't myself**—I have to go back to my duty, otherwise I would have done this work myself.

28—29. **Your emperor.........a Jove**—even now your emperor, Antony, is as great and noble as Jove himself.

30—31 **I am alone......so most**—I am the greatest villain on *earth, and am greatly pained at being so.*

33. **Turpitude**—baseness , (her) disloyalty

32—34. **How wouldst.. .....with gold**—when you reward my base desertion with gold, how much more my reward would have been, had I remained loyal to you !

34 **This blows my heart**—your generosity makes my heart full almost to bursting.

35—36 **If swift. ...I feel**—If sorrow does not break my heart, I shall employ means to break it more quickly than sorrow. But, I feel that pangs of grief will end my life soon.

37—39. **No I will..... part of life**—I deserve to die in a ditch , the foulest ditch will be the most suitable place for a wretched man like me to die.

Act IV Scene VII

Critical Note :

Antony wins the preliminary skirmish He has fulfilled his promise of fighting with utmost courage and bravery Scrarus praises his valour :

> O my brave emperor, this is fought indeed !

And Agrippa, Caesar's general, admits that

> Caesar *himself has work, and our oppression*
> Exceeds what we expected

Eros enters to announce Antony's victory :

> They are beaten, sir ; and our advantage serves
> For a fair victory

Antony promises reward to his faithful followers

1. **Retire**—let us go back now
We have.........too far—"we have ventured too far "

2. **Caesar.........work**—it is with utmost difficulty that Caesar has been able to maintain his position.

2—3 **'And our.........expected**—we never imagined that they would press us so vigorously

I am alone the villain of the earth,
And feel I am so most. O Antony,
Thou mine of bounty, how wouldst thou have paid
My better service, when my turpitude
Thou dost so crown with gold ! This blows my heart :
If swift thought break it not, a swifter mean
Shall outstrike thought : but thought will do 't, I felt.

2. **Our will..........alive**—our order is that Antony should be captured alive.

Took—taken.

3. **Make..........known**—announce this order of mine to the army.

5. **The time......is near**—the time is near when there will be peace all over the world.

The three-nook'd world—the world with its three corners, a reference to the fact of the world having been divided among Caesar, Antony and Lepidus.

7. **Olive**—the symbol of peace.

6—7. **Prove this........olive freely**—if we are victorious today the world throughout its length and breadth will enjoy the blessings of peace.

8. **Is come..........field**—has entered the battlefield with his troops.

Charge—attack.

9—11. **Plant those......upon himself**—place at the front of our army those soldiers who have deserted Antony and come over to our side, so that Antony's fury may be exhausted on those who are properly his own.

12. **Alexas did revolt**—Alexas betrayed Antony. "Him (Alexas) Antonius had sent unto Herodes, King of Jurie, hoping still to keep him his friend, that he should not revolt from him. But he remained there, and betrayed Antonius. For where he should have kept Herodes from revolting from him, he persuaded him to turn to Caesar." Skeat, (*Shakespeare's Plutarch.*)

12—13. **And went......Antony**—went to King Herod of Jewry under the pretext of persuading him to support Antony.

13—15. **There did..........master Antony**—but he persuaded Herod to transfer his allegiance to Caesar, and, thus, to desert his master Antony.

15—16. **Fort his..........hang'd him**—he has been sent to his execution by way of reward for his services.

17. **That fell away**—who deserted Antony.

Have entertainment—have been given employment.

18. **No........trust**—but Caesar does not repose confidence in them. That is, he has not entrusted them with any responsible work.

makes much of his success in the preliminary skirmish in the second round of the war he has not the means to drive Caesar out of Egypt.

1. **We have......camp**—we have forced Caesar to retire to his camp

2. **Guests**—deeds ; exploits.

3. **Before......see's**—before sunrise.

5. **Doughty-handed are you**—you have proved yourselves brave and strong.

5—7. **And have. ....like mine**—you have fought not like hired soldiers but like those who fight for their own cause.

7. **You......Hectors**—everyone of you has fought as bravely as Hector. Hector, the son of King Priam and Hecuba, was the most valiant of all the Trojan chiefs that fought against the Greeks.

8. **Clip**—embrace.

10. **Wash the...... .....wounds**—wash with their tears the blood which has coagulated on your wounds

10—11 **And kiss....... .. whole**—heal your wounds with their kisses.

12 **To this great......acts**—I shall praise your bravery to this great enchantress, Cleopatra.

13 **Make..... thee**—you will be so fortunate as to receive her thanks.

O thou......the world—glory of the world.

14 **Chain .....neck**—put your arms round my mailed neck

14—16. **Leap thou.........pants triumphing**—with all your dress and ornaments leap through my armour into my heart and there ride victoriously on its throbs

17 **O infinite virtue**—O hero of infinite valour.

17—18 **Comest thou. ....uncaught ?**—do you return alive and victorious from the battle ?

Smiling—victorious.

The. ....snare—war.

18. **My nightingale**—Cleopatra whose voice is as sweet as that of the nightingale

19. **We have......beds**—we beat Caesar and his troops back to their tents.

19—20. **Though grey......brown !**—though my hair is streaked with grey ; though my brown hair is mixed with threads of grey That is, though I am now middle-aged

20—21 **Yet ha' we.........nerves**—still I possess a keen intellect which properly directs my courages

21—22. **And can.........of youth**—I can win as many goals as a young man can That is, so far as my bravery and achievements are concerned, I can be compared to any young man

4. **This is......indeed** !—this is real fighting !

5. **Droven**—driven.

6. **Clouts**—rags ; rough bandages.

5—6. **Had we......their heads**—had we fought them by land in the beginning, we would have driven them back home with bandages round their heads long ago.

6. **Apace**—quickly (here) profusely.

7. **That......a T**—which was shaped like the letter T.

8. **But now...........H**—"a play upon the world ache formerly pronounced like the letter H."

9—10. **And our...fair victory**—the advantage we have gained entitles us to claim a victory over them.

10. **Score**—mark ; brand.

11. **And snatch......hares, behind**—let us catch them by their necks, as dogs catch hares.

12. **Maul**—beat and bruise.

12—14. **I will reward......good valour**—I will reward you for the spirited encouragement you have given me, and much more for the valour you have shown in today's battle.

14. **I'll......after**—I shall follow you limping.

ACT IV. SCENE VIII

Critical Note :

Antony returns triumphant to Alexandria. He thanks his soldiers for their heroic exploits in the battle :

> I thank you all ;
> For doughty-handed are you, and have fought
> Not as you served the cause, but as't had been
> Each man's like mine ; you have shown all Hectors.

Cleopatra comes out of her palace to welcome Antony. To her he commends the bravest of his warriors, who

> hath fought today :
> As if a god, in hate of mankind, had
> Destroy'd in such a shape.

Cleopatra promises to reward him with "an armour all of gold." Antony orders a triumphal march of his soldiers through the streets of Alexandria. But, as subsequent events will prove, this is his last victory. Had he acted on the advice of his generals and fought Caesar by land, he would have won a sure victory. But he missed that opportunity and chose to fight Caesar on the sea merely to please Cleopatra. His defeat crippled his power and augmented Caesar's strength still further. During the period between Actium and the present battle, he only passed from a mood of despondency to desperate courage. But, desperate courage is no match to cool wisdom. Antony's cause was lost at Actium ; and though he

makes much of his success in the preliminary skirmish in the second round of the war he has not the means to drive Caesar out of Egypt.

1. We have......camp—we have forced Caesar to retire to his camp.

2. *Guests—deeds ; exploits.*

3. Before......see's—before sunrise.

5. Doughty-handed are you—you have proved yourselves brave and strong.

5—7. *And have......like mine—you have fought not like hired* soldiers but like those who fight for their own cause.

7. You......Hectors—everyone of you has fought as bravely as Hector. Hector, the son of King Priam and Hecuba, was the most valiant of all the Trojan chiefs that fought against the Greeks.

8. Clip—embrace.

10. Wash the...........wounds—wash with their tears the blood which has coagulated on your wounds.

10—11. And kiss...........whole—heal your wounds with their kisses.

12. To this great......acts—I shall praise your bravery to this *great enchantress, Cleopatra.*

13. Make......thee—you will be so fortunate as to receive her thanks.

O thou......the world—glory of the world.

14. Chain......neck—put your arms round my mailed neck.

14—16. Leap thou.........pants triumphing—with all your dress and ornaments leap through my armour into my heart and there ride *victoriously on its throbs.*

17. O infinite virtue—O hero of infinite valour.

17—18. Comest thou......uncaught ?—do you return alive and victorious from the battle ?

Smiling—victorious.

The......snare—war.

18. My nightingale—Cleopatra whose voice is as sweet as that of the nightingale.

19. We have......beds—we beat Caesar and his troops back to their tents.

19—20. Though grey......brown !—though my hair is streaked with grey ; *though my brown hair is mixed with threads of grey.* That is, though I am now middle-aged.

20—21. Yet ha' we.........nerves—still I possess a keen intellect which properly directs my courages.

21—22. And can.........of youth—I can win as many goals as a young man can That is, so far as my bravery and achievements are concerned, I can be compared to any young man.

23. **Commend unto.........hand**—allow him to kiss your hand as a mark of your favour to him.

24—26. **He hath......a shape**—he fought as bravely as though he were a god, who had assumed human shape to work destruction on mankind, which he hated.

28. **Carbuncled**—ornamented with precious stones.

29. **Like.........car**—like the wheels of the chariot of the sun-god, Phoebus, which are set with carbuncles.

31. **Bear our......owe them**—carry our hacked shields through the streets of Alexandria "with spirit and exultation such as becomes the brave warriors that own them."

32—35. *Explanation.* **Had our great...........royal peril**—Had our palace been large enough to accommodate our army, we would have supped together and drunk toasts to our success in tomorrow's battle in which we expect right glorious hazard.

35—39. *Explanation.* **Trumpeters.................our approach**—Trumpeters split the ears of the city with the blast of your trumpets. Let the rattle of the drums mix with the blast of the trumpets, so that these sounds mixing with their echoes may applaud our victorious approach to the city.

ACT IV. SCENE IX

Critical Note :

It is the night after the battle. Sentries take up their positions. Caesar's sentries are talking of the reverses they had to suffer in the last battle ; they expect the next battle to be still more terrible. Enobarbus comes. He cannot bear any longer the deep anguish of his soul. His treachery was rewarded by Antony with kindness ; this thought is too much for him to bear. So turning his face upwards he murmurs :

> O sovereign mistress of true melancholy,
> The poisonous damp of night disponge upon me,
> That life, a very rebel to my will,
> May hang no longer on me : throw my heart
> Against the flint and hardness of my fault ;
> Which being dried with grief, will break to powder,
> And finish all foul thoughts.

And he dies of a broken heart. His dead body is carried to the guard-room by the sentries nearby.

2. **The court of guard**—the guard-room, where the sentries assemble to know their duty.

3. **Embattle**—set ourselves in battle array.

4. **By the.........morn**—at two o'clock in the morning.

5. **Shrewd**—sore ; that is, we lost many a soldier in yesterday's battle.

6. **And list him**—and listen to what he says.

7—10. *Explanation.* **Be witness.........face repent**—O blessed

moon, bear witness to what I say. When traitors are remembered with hatred, bear witness to the fact that Enobarbus, though a traitor, sorely repented for his treachery before you.

12. **O sovereign.........melancholy**—The moon was supposed to cause lunacy ; hence, Enobarbus says that she is the greatest source of melancholy in man.

13. **Disponge**—discharge as from a sponge.

The poisonous......upon me—may the poisonous vapours of the night fall upon me, so that I may die of foul infection.

14—15. **That life......on me**—so that life, which I scorn now, may no longer stick to me.

15—16. **Throw my.........my fault**—the sin I have committed is hard as flint, so that my heart being dashed against it will break into pieces.

12—18. *Explanation.* **O sovereign...........foul thoughts**—O moon, the cause of the deepest melancholy in men, throw the poisonous vapours of the night on me, so that life, which I now hate, may no longer stick to me. Dash my heart, which is dried with grief, against my sin, hard as flint, so that it may break into numerous small pieces and put an end to all foul thoughts in me

20. **In thine..............particular**—as far as you yourself are concerned.

21—22. **But let......a fugitive**—if you forgive me I do not care even if I am recorded in the annals of the world as the greatest deserter.

Fugitive—deserter.

24—25. **For the......Caesar**—for he may say something which it may be important for Caesar to know.

27. **Swoons rather**—perhaps he is in a fainting fit.

27—28. **For so......for sleep**—for nobody ever went to sleep after offering such a bad prayer as he did

30. **Raught him**—laid hold on him

31. **Demurely...... sleepers**—Commenting on his expression, Clarke says that it "seems not inaptly to express the solemnly measured beat, the gravely regulated sound of drums that summon sleeping soldiers to wake, and prepare themselves for a second day's fighting after a first that has just been described by the listeners as 'a shrewed one to us."

Demurely—gravely.

32. **He is of note**—he is an important person

34. **He may......yet**—perhaps he is in a fainting fit and may regain consciousness.

Act IV. Scene X

Critical Note :

Antony and Scarus enter. Caesar has realized that he has little chance against Antony in a fight by land So he is preparing

for a sea-sight again. Antony has divided his forces into two parts. He himself will command his land forces; but the other half of his troops will fight the enemy on the sea. He goes with Scarus to a place from where he may watch the sea-fight.

1. **Their preparation......sea**—Caesar is preparing for a sea-fight.

2. **We please......by land**—it is not to their advantage to fight us by land.

2. **For......lord**—they are preparing to fight us both by land and sea.

5 **But......is**—this is our plan.

4—5. **Our foot......with us**—our land forces will be stationed on the Bills adjoining the city, and will be under my command.

6. **Order for.........given**—orders have been given by me to engage the enemy by sea.

7. **They have......haven**—my war-ships have already sailed out of the harbour.

8. **Appointment**—equipment.

8—9. **Where their.........endeavour**—let us go to a place from where we may best watch our navy and its fight against the enemy.

Act IV. Scene XI

Critical Note :

A very short scene. Caesar is leading his land forces "to the vales". His plan is to wait until his troops are attacked by Antony. He, however, hopes that since the best part of Antony's forces have gone "to man his galleys", he would not attack his land forces.

1. **But being......by land**—unless we are attacked, we will not fight on land.

2. **Which..............shall**—I hope we will be able to carry out this plan.

3. **Is forth..............galleys**—has gone forth to man his war-ships.

To the vales—let us march forward to the valleys.

4. **And hold.........advantage**—let us post ourselves to the best advantage.

Act IV. Scene XII

Critical Note :

Antony and Eros enter. Antony goes out to watch the seafight. In his absence, Scarus comments ominously ;

Swallows have built
In Cleopatra's sails their nests : the augurers
Say they know not, they cannot tell ; look grimly,
And dare not speak their knowledge. Antony
Is valiant, and dejected ; and, by stars,

His fretted fortunes give him hope, and fear,
Of what he has, and has not.

It is obvious that Scarus has strong misgiving about Antony's success. Cleopatra's fleet is weak as compared to that of Caesar, and her sailors are unused to a sea-fight. Besides, Antony's fortune is rapidly on the decline. Success and glory are now wooing Caesar and fast deserting Antony. Even his intellect his helping only to bring about his defeat. Presently, Antony enters in high rage :

All is lost ;
This foul Egyptian hath betrayed me :
My fleet hath yielded to the foe ; and yonder
[illegible]
[illegible] 'tis thou

Perhaps Antony's surmise is correct, and he has really been betrayed by the "triple-turn'd whore" in whose lap he had put his entire wealth and fortune. Cleopatra has acted in the true spirit of a whore, who discards her lover of the moment when a better one appears. Cleopatra creeps towards him, but he drives her away in his fury. Then he goes out to look for Eros. He is in the throes of deep anguish, and he rightly describes his condition thus :

The shirt of Nessus is upon me ; teach me,
Alcides, thou mine ancestor, thy rage ;
Let me lodge Lichas on the horns o' the moon ;
And with those hands, that grasp'd the heaviest club
Subdue my worthiest self.

Antony's defeat is complete, and his glory is totally eclipsed ; in death alone lies his salvation.

1. **Yet......Join'd**—they are not yet engaged with the enemy.

1—2. **Where.........all**—I shall go to that pine tree in order to discover how matters stand with us.

3. **Straight**—immediately.

How.........to go ?—"how matters are likely to fare ?

3—4. **Swallows......nests**—Cleopatra's ships have seldom been used, and her sailors are unaccustomed to a sea-fight.

Swallow—a kind of migratory bird associated with summer.

4. **Augurers**—soothsayers.

5 **They know tell**—soothsayers. refuse to foretell Antony's fortune on the pretext that they do not know it

Grimly—gloomy The soothsayer look gloomy when they are asked about Antony's fortune.

6—7. **Antony.........dejected**—at one moment, Antony is full of hope and courage, at another, he is dejected and downcast. Thus, his mood changes from moment to moment

7—9. **And by......has not**—in his present state of mind Antony is alternately filled with hope and fear, hope of retaining what he has and fear of losing at altogether.

10. **This foul Egyptian**—Cleopatra.

11. **Yielded**—surrendered

11—13. **And yonder......long lost**—they are joyfully throwing up their caps in air and drinking together like friends long parted from each other.

13. **Triple-turn'd whore**—"from Julius Caesar to Cneius Pompey, from Pompey to Antony, and as he suspects now : from him to Octavius Caesar."—*Staunton.*

14. **Novice**—young Caesar.

14—15. **And my......on thee**—now I am angry with you only, and you alone I hate.

15. **Bid.........fly**—order all my soldiers to disperse ; they can go wherever they like.

16—17. **For when.........done all**—now my last work before I die is to avenge myself on Cleopatra who bewitched me with her fascination.

18. **O sun......more**—for I shall die before the next sun-rise.

19—20. **Fortune and.........shake hands**—I bid farewell to my fortune for ever.

20—24. *Explanation.* **The hearts.........them all**—Those, who followed and flattered me in my prosperity, and whose wishes I fulfilled, are now melting away from me and are going to fawn on Caesar whose power is now rising : while I, who was superior to Caesar in every respect, now stand like a pine tree which is stripped bare.

25. **This......Egypt**—Cleopatra.

This grave charm—"destructive piece of witchcraft."—*Steevens.*

26. **Whose eye.........home**—who had gained so much power ver me that by a mere glance of her eye she could send me to make ar, or recall me home from fighting.

27. **Whose.........crownet**—whose love I valued above everying else.

My chief end—to get whose love was the highest and of my e.

28—29. **Like a right.........of loss**—like a true gipsy, as she is, has brought about my complete ruin through her trickery and eption.

30. **Spell**—witch.

Avaunt—begone ; out of my sight.

32. **I shall.........deserving**—death which you deserve.

33. **And......triumph**—by killing you I shall rob Caesar of the of taking you to Rome as his war prisoner.

Take thee—capture you.

34. **And hoist.........plebeians**—let you be hoisted up at Rome

as a spectacle for the amusement of the plebeians, who will shout around you.

Plebeians—commoners in ancient Rome.

35. **Follow.........chariot**—when a Roman general returned to Rome after his victories, his war prisoners were made to follow his triumphal car.

35—36. **Like the...........sex**—suffer the greatest disgrace and indignity to which a woman was ever subjected.

36—37. **Most...........for doits**—be exhibited at Rome like a strange monster for a few farthings. Shakespeare is evidently thinking of the exhibition of monsters and strange fishes at fairs in his own country. See The Tempest Act II, Scene II, ll. 28—34 : "A strange fish ! Were I in [illegible]
painted, not a holiday [illegible]
there would this mons[illegible]
doit to relieve a lame beggar, they will lay out ten to see a dead Indian."

38. **Patient**—long-suffering.

Plough.........up—lacerate your face.

39. **With......nails**—"with nails which she suffered to grow for this purpose."—*Warburton.*

40—42. *Explanation* **If it be...........prevented many**—You have done well to leave this place, for by so doing you have escaped death. But, in truth, it would have been far better for you to die *by my fury than to suffer the horrible treatment that awaits you at* Rome.

43. **The shirt.........upon me**—Nessus was a celebrated centaur. "He offered violence to Deianira, whom Hercules had entrusted to his care, with orders to carry her across the river Evenus. Hercules saw the distress of his wife from the opposite shore of the river, and immediately he let fly one of his poisoned arrows, which struck the centaur to the heart. Nessus, as he expired, gave the tunic he then wore to Deianira, assuring her that, from the poisoned blood which had flowed from his wounds, it has received the power of calling a husband away from unlawful loves. Deianira received it with pleasure, and this mournful present caused the death of Hercules." *Lempriere's Classical Dictionary.*

44. **Alcides**—a name of Hercules, from his grandfather, Alcaeus.

45. **Let me...........horns o' the moon**—Lichas was a servant of Hercules who brought him the poisoned tunic (the one stained with the blood of Nessus) from Deianira. Hercules in the agony caused by the shirt threw Lichas into the sea with great violence. But he was changed into a rock in the Euboean sea, by the compassion of the gods.

On the horns o' the moon—up to the height of the moon. Hercules threw Lichas with such violence, that he rose up to a great height before falling into the sea.

46. **And with........club**—hands as strong as those of Hercules.

47. **Subdue........self**—destroy myself, the noble descendant of Hercules.

43—47. *Explanation.* **The shirt of........worthiest self**—I am experiencing the same agony as Hercules did when he wore the poisoned tunic stained with the blood of Nessus. O Hercules, my ancestor, give me your rage, so that I, too, may throw Lichas high up in the air (Antony is evidently comparing Cleopatra with Lichas, and is thinking of her death), and with my own hands, which are as strong as those with which you lifted the heaviest club in the world, let me destroy myself, your right noble descendant.

48. ***To the......sold me***—*she has betrayed me to young Caesar.*

48—49. **And I......plot**—I fall a victim to her plot.

ACT IV. SCENE XI.

Critical Note :

Antony's fury frightens Cleopatra out of her wits. She loses all judgement and appeals to her women for help. Charmian advises her to take refuge in her monument :

> To the monument !
> There lock yourself, and send him word you are dead !
> The soul and body rive not more in parting
> Than greatness going off.

The advice is fatal, as is proved by subsequent events ; but Cleopatra accepts it :

> To the monument !
> Mardian, go tell him I have slain myself ;
> Say, that the last I spoke was "Antony",
> And word it, prithee, piteously.

2. **Than Telamon for his shield**—Ajax was, next to Achilles, the bravest of all the Greeks in the Trojan War. After the death of Achilles, Ajax and Ulysses disputed their claims to the arms of the dead hero. When they were given to the latter, Ajax was so enraged that he slaughtered a whole flock of sheep, supposing them to be the sons of Atreus, who had given the preference to Ulysses, and stabbed himself with his sword.

3. **Emboss'd**—foamed at the mouth from exhaustion.

To the monument !—"Then Cleopatra, being afraid of Antony's fury, fled into the tomb which had cause to be made, and there locked the doors unto her, and shut all the springs of the locks with great bolts, and in the meantime, sent unto Antonius to tell him that she was dead."
—North's *Plutarch.*

5—6. **The soul and......going off**—"The struggle when the soul leaves the body is not greater than one who has enjoyed greatness has to part from it."
—*Boas*

8. **Say, that......"Antony"**—tell him that died with the name of Antony on my lips.

9. And word.........piteously—put as much pathos in your description of my death as you can.

Act IV. Scene XII

Critical Note :

Antony, the orator makes the last speech of his life with Eros as his sole audience. His life has been like a cloud ever shifting in shape. His friends deserted him in his misfortune, and even Cleopatra betrayed him. It was for her right to rule Egypt that he fought against Caesar. He loved her, for he thought that she, too, loved him in return. But, the same Cleopatra.

> Packed cards with Caesar, and false-play'd my glory
> Unto an enemy's triumph.

While he is talking in this strain, Mardian enters and gives him the false news of Cleopatra's death, piteously, as he was asked :

> The last she spoke
> Was "Antony ! most noble Antony !"
> Then in the midst a tearing groan did break
> The name of Antony : it was divided
> Between her heart and lips : she render'd life,
> Thy name so buried in her.

Antony, who has already been contemplating suicide, now decides in a flash to end his life :

> Unarm, Eros ; the long day's task is done,
> And we must sleep.

Then he sends away Eros for a while, for he wants to be alone with his own thoughts. His thoughts drift to Cleopatra, to his own abject condition, and once again he contemplates suicide :

> I will o'ertake thee, Cleopatra, and
> Weep for my pardon, So it must be, for now
> All length is torture : since the torch is out,
> Lie down, and stray no farther : now all labour
> Mars what it does ; yea, very force entangles
> Itself with strength : seal then, and all is done.

"The speech" says Harrison "has a lovely hunting rhythm. Antony, like the dying swan, is passing with music. Then he recalls Eros. The time has come. Antony had always a sense of the dramatic. Now he makes his own brief funeral oration" in the following lines :

> Since Cleopatra died
> I have liv'd in such dishonour, that the gods
> Detest my baseness. I, that with my sword,
> Quarter'd the world, and o'er green Neptune's back
> With ships made cities condemn myself to lack
> The courage of a woman ; less noble mind
> Than she which by her death our Caesar tell
> - "I am conqueror of myself"

Then he asks Eros to fulfil the promise he once made to him that when his master would be persued by "disgrace and horror", he, on his command, would kill him. Eros hesitates, and Antony describes to him the disgrace to which his master will be subjected if he refuses to fulfil his promise :

> Wouldst thou be window'd in great Rome and see
> Thy master thus with pleach'd arms, bending down
> His corrigible neck, his face subdued
> To penetrative shame, whilst the wheel'd seat
> Of fortunate Caesar, drawn before him, branded
> His baseness that ensued ?

Of course, Eros is not prepared to witness such an ignoble sight. But he had rather kill himself than kill his master. So when Antony's face is turned he stabs himself and false down dead on the ground. Eros has shown to Antony the way to honourable death. So following his example he, too, falls on his sword. But though mortally wounded he is not dead.

In the meantime, Cleopatra recovers her nerves, realizes the fatal mistakes she committed in sending to Antony the false news of her death and sends Diomedes to tell him that she is still alive. But Diomedes arrives too late. Antony, though not dead, is past recovery. He is carried to the monument there to breathe his last in the presence of the woman who was once the source of life to him.

1. **Thou......me ?**—do you find me the same Antony or a different man ?

2. **That 's dragonish**—which is shaped like a dragon.

3. **A vapour......or lion**—sometimes, it assumes the shape of a bear or a lion.

4. **Citedal**—fortress.

Pendent—overhanging.

5. **Forked mountain**—a mountain with several peaks.

Promontory—a point of high land standing out into the sea.

7. **And mock......air**—these : different shapes are mere illusions of the atmosphere.

2—8. *Explanation.* **Sometime we......vesper's pageants**—Sometimes we see a cloud in the sky which looks like a dragon. Gradually, it assumes different shapes, and looks in succession like a bear, a lion, a towered citedal, an overhanging rock, a peaked mountain and a blue promontory overgrown with trees, which, though an illusion of the atmosphere, appear to be nodding in the wind. These insubstantial pageants are often visible in the sky at evening.

9. **Even......thought**—in a moment.

10. **The rack**—"the winds in the upper region, which move the clouds above."

The rack dislimns—the winds blot out, so that it no more looks like a horse.

10—11. And makes......in water—just as individual particles of water lose their identity in its mass, in the same way, the floating vapours, which for a moment assembled in a mass looking like a horse, are scattered about the sky by the wind, losing completely the shape they assumed for a moment.

12. Knave—servant.

12—13. Now thy........body—your captain can be compared to the mass of vapours in the sky.

13—14. Here I am....... my knave—though I am Antony, yet you cannot long behold me in this shape. That is, now that my glory has gone, I am no more the same Antony as I was in the past.

15 I made ....Egypt—I fought against Octavius Caesar, in order to preserve the sovereignty of Cleopatra.

16. Whose heart . ...had mine—whom I loved with all my heart and thought that she, too, loved me likewise.

17—18. Which whilst..... ......now lost—so long as I had not lost my heart to Cleopatra I had attached to me with strong ties of love a million hearts whom I have now lost.

19. Pack'd . ... Caesar—entered into a treacherous plot with Caesar.

19—20. And false-play'd... . ...triumph—she brought above the total loss of my glory and the victory of my enemy over me.

21—22. There is........end ourselves—we have still in us the power to end our lives.

23. She has........my sword—she has cheated me out of my glory and has ruined me completely.

24—25. Her... ...entirely—her interests were exactly the same as yours. That is, she never entered into a secret alliance with Caesar, but, like you, regarded him as her enemy.

26. And........death—and will die the death of a traitor. That is, she deserves to be killed, since she proved a traitor to me.

27—28. Death of one........ discharged—a person can pay the debt he owes to death only once, and that debt she has already paid. That is, Cleopatra has died

28—29. *What thou.........they hand*—what you wanted to do has already been done. That is, your desire that Cleopatra should die has been fulfilled.

29—34. *Explanation*. The last she......in her—The last words she spoke before her death were, "Antony! most noble Antony"! Then a groan which rent her heart made it impossible for her to utter your name any more. She could pronounce only half of it while the other half could get no further than her heart. Thus, she died with your name buried in her heart.

35—36. Unarm Eros......must sleep—Eros, remove my armour. My life's work is done, and now I must go to sleep for ever.

36—37. **That thou.........richly**—you are rewarded for your labour in term of the safety of your life. For you are fortunate escaping with your life after giving me the news of Cleopatra's death.

38—39. **The seven-fold.........my heart**—even the seven-fold shield of Ajax cannot prevent the violent throbbing of my heart.

The seven-fold shield of Ajax—the shield of Ajax, a Greek hero who fought in the Trojan War, was made of brass and backed with seven folds of ox-hide.

4. **Continent**—that which contains.

40—41. **Heart, once......frail case**—O heart, be stronger than the frail case which contains you and break it.

42. **No more......soldier**—I shall fight no more.

Bruised pieces, go—says as he removes from his breast the broken pieces of his armour.

43. **You.........borne**—you have been worn by a noble soldiers.

From me awhile—leave me alone for a while.

44. **I will......Cleopatra**—I shall overtake you on your journey to the other world.

45. **Weep.........pardon**—with tears in my eyes I shall entreat her to pardon me.

46. **All length is torture**—to live longer is nothing but torture now.

46—47. **Since the *torch*.........no further**—Cleopatra was like a torch which guided my steps through life. Since that torch has gone out, let me lie down and stray no further in darkness.

47—48. **Now all.........does**—now all labour is utterly useless, and will not achieve its end.

48—49. **Yea very...........with strength**—labour which is the source of success will now only ensure failure.

49. **Seal then...........done**—let me now conclude all affairs of my life, as concludes an affair by putting a seal at the end of an agreement.

44—49. *Explanation.* **I will Cleopatra...........does**—I shall overtake you, Cleopatra, on your journey to the other world, and with tears in my eyes will entreat you to pardon me. To me, you were like a torch guiding my steps through life. But since that torch has now gone out, I shall lie down and no longer wander about in darkness. Now labour fails to achieve its end, and all strong efforts only confound themselves by the strength. Let me, therefore, conclude all the efforts and affairs of my life.

51. **Where souls.........*flowers***—in the Elysian fields where souls lie on banks of flowers.

We'll.........hand—we will walk hand in hand.

52. **Port**—bearing : demeanour.

Gaze—look at us in wonder and admiration.

53. **Dido and her Aeneas**—After the fall of Troy, Aeneas, a Trojan hero, set sail for Italy. He suffered shipwreck near Carthage. Dido, Queen of Carthage, fell violently in love with him. When Aeneas left Troy by order of the gods, she in despair killed herself.

51—54. *Explanation*. **Where souls...........be ours**—We will walk hand in hand in the Elysian fields where souls lie on banks of flowers. With our animated bearings we will make the ghosts gaze at us in wonder and admiration. Dido and her lover Aeneas will no more be followed by troops of admiring ghosts, and all the spirits will flock around us.

55—57. **Since Cleopatra...........my baseness**—it has been so dishonourable on my part to live after Cleopatra's death that even the gods have begun to detest me.

58. **Quarter'd the world**—"apportioned the world as I pleased."

Neptune's—Roman god of the sea.

58—59. **And o'er.........made cities**—each one of my numerous *ships* was *large* enough to contain the population of a city.

59—60. **Condemn.........a woman**—I acuse myself of cowardice, since I lack even the courage of a woman. That is, Cleopatra had the courage to kill herself; but I lack even that courage.

60—62. **Less noble...........of myself**—I possess a mind less noble than that of Cleopatra, who by ending her own life has told Caesar that she alone is her conqueror.

57—62. *Explanation*. **I, that with my.........of myself**—I, who with my sword apportioned the world as I pleased, and sent large [illegible] of a city, to [illegible] of a women. [illegible] by ending her life has told Caesar that she can be conquered only by herself.

63. **Exigent**—emergency; the moment when a certain action becomes absolutely necessary.

64—66 **When I should...........and horror**—when I should see disgrace and horror following me so closely that I might not be able to escape them.

68. **'T is Caesar...........defeat'st**—by killing me you will disappoint Caesar who wants to capture me alive in order to take me to Rome as his war prisoner.

69. **Put...........cheek**—do not hesitate to do this deed; nerve yourself to it.

70—71. **Shall I do** [illegible] **could** [illegible]?—Shall I do that which [illegible]s, could not do with all [illegible]rthia in 36 B. C. but was [illegible]

72. **Window'd in great Rome**—seated in a window as a spectator.

73. **Pleach'd**—folded.

74. **Corrigible**—submissive.

74—75. **His face...........shame**—his deep sense of humiliation fully revealed on his face.

75. **Wheel'd seat**—chariot.

76—77. **Branded.........that ensued ?**—"rendered the disgrace of him who followed (the chariot) conspicuous as with a branding iron."

71—77. *Explanation.* **Eros......that ensued ?**—Eros, will you like to see from a window in Rome the object spectacle of your master's humiliation ? Will you like to see me walking behind the triumphal car of Caesar with my hands folded and head bent in submission, and my face fully revealing my deep sense of shame, and thus rendering it as conspicuous as with a branding iron ?

78. **For with...........cured**—save me from shame and humiliation by giving a mortal wound to me.

80. **Most...........country**—to render true and great service to your country.

83—84. **Or thy......unpurposed**—otherwise the services which you have rendered me so far will be regarded by me as merely accidental and not intentional.

86. **Wherein the Worship.........lies**—in which are reflected all those qualities which deserve to be honoured and respected by the world.

88—89. **Then let...........drawn it**—let your sword at once do the deed for which you have drawn it.

94. **Why, there then**—this is what I do.

96—97. **What I should**—you have set before me a noble example which I ought to follow.

97—99. **My queen......in record**—my queen and Eros by their splendid display of courage and bravery have won a higher place in the record of noble deeds than I will.

99—101. **But I will......a lover's bed**—I shall go to meet death as willingly and with as much pleasure as a bridegroom goes to meet his bride.

102. **Thy..............scholar**—follows the example you have set before him.

104. **Dispatch me**—come and quickly put an end to me.

106. **The star is fallen**—the brightest star of the world has set.

107. **And time.................period**—time has come to a stop, that is, all things have come to an end now.

Period—end.

113. **Shall.........him**—will win me Caesar's favour.

112—113. **This sword...........with him**—if I show this blood-

stained sword to Caesar and give him the news of Antony's death, I am sure to win his favour.

117. Sufficing.........death—as many strokes as are enough to kill me.

120—121. She had a...........to pass—she had a presentiment that you would kill yourself.

122. Which......found—which is entirely baseless and false.

123. She had....................Caesar—made a secret treaty with Caesar.

124. Would..............purged—would not be assuaged. When Cleopatra saw that no amount of protestation on her part would calm down your anger.

120—121 *Explanation.* She had a...........too late—Cleopatra had a premonition of what has actually come to pass For, when she saw that you suspected her of secretly making terms with Caesar —a suspicion wholly baseless and that no amount of protestation on her part would assuage your wrath, she sent you word that she had died. But fearing a fatal result of her action, she sent me soon after to tell you the truth. But I am afraid I have arrived here too late.

132. 'Tis the..... ......command you—it is the last service I ask you to render me.

133—134. Woe, woe..... ...followers out—it grieves us much to think, sir, that you will not survive your faithful followers.

135—138. Explanation Nay, good my.........to bear it lightly— Do not please cruel fate by spending your precious regrets on it. If we welcome that which comes to grieve to us, we frustrate its intention by treating it with contempt.

139—140. I have led.........for all—I have acted as your leader in so many engagements But since I am now unable to lead you, you should carry me, and I shall thank you for the many services you have rendered me

135—140. "Antonius believing it (the news of Cleopatra's death), said unto himself : 'What dost thou look for further, Antonius, with spiteful fortune hath taken from thee the only joy thou hadst, for whom thou yet reservedst thy life ?' When he had said these words, he went into a chamber and unarmed himself, and being naked, said thus : 'O Cleopatra, it grieveth me not that I have lost thy company, for I will not be long from thee : but I am sorry that, having been so great a captain and emperor, I am indeed condemned to be judged of less courage and noble mind than a woman'. Now he had a man of his called Eros, whom he loved and trusted much, and whom he had long before caused to swear unto him, that he should kill him when he did command him . and then he willed him to keep his promise. This man, drawing his sword, lift it up as though he had meant to have stricken his master : But turning his head at one side, he thrust his sword into himself, and fell down

dead at his master's foot. Then said Antonius : 'O noble Eros, I thank thee for this, and it is valiantly done of thee, to shew me what I should do to myself, which thou couldest not do for me'. Therewithal he took his sword, and thrust it into his belly, and so fell down upon a little bed. The wound he had killed him not presently, for the blood stinted a little when he was laid : and when he came somewhat to his self again, he prayed them that were about him to despatch him. But they all fled out of the chamber, and left him crying out tormenting himself : until at last there came a secretary unto him (called Diomedes) who was commanded to bring him into the tomb or monument where Cleopatra was. When he heard that she was alive, he very earnestly prayed his men to carry his body, thither, and so he was carried in his men's arms into the entry of the monument." North's *Plutarch*.

Act IV. Scene XIII

Critical Note :

Cleopatra in her monument is anxiously awaiting the arrival of Diomedes whom she had sent to Antony to find out whether he was alive or dead. So when Diomedes appears, she asks anxiously. "How now ! is he dead ?" Diomedes who has brought Antony, mortally wounded and nearing his death, replies :

> His death's upon him, but not dead.
> Look out o' the other side your monument ;
> His guard have brought him thither.

Cleopatra and his maids heave Antony aloft to the monument. So Antony for the last time is now in Cleopatra's arms.

> I am dying, Egypt, dying ; only
> I here importune death awhile, untill
> Of many thousand kisses the poor last
> I lay upon thy lips.

Before his death he gives a world of advice to Cleopatra : "Of Caesar seek your honour, with your safety." But Cleopatra replies, "They do not go together" Then he asks her to trust none about Caesar but Proculeius ; but Cleopatra would trust only her resolution and her hands. Antony's death is now near, and he rouses himself far a final word :

> This miserable change now at my end
> Lament nor sorrow at ; but please your thoughts
> In feeding them with those my former fortunes,
> Wherein I lived the greatest prince o' the world.
> The noblest ; and do now not basely die,
> Not cowardly put off my helmet to
> My countryman,—a Roman by a Roman
> Valiantly vanquished.

But it is the last pathetic self-deception of Antony. He has not been vanquished by Caesar, but he has certainly been vanquished by Cleopatra, and, above all, by himself. He did rule an extensive empire,

but even in the period of his triumph and glory he was a harlot's slave. He conquered kings, but could not conquer himself. Antony dies and Cleopatra faints. For a while her maid think that she has followed her lover. But she regains consciousness and begins to talk of honourably putting an end to her life "after the high Roman fashion."

> We'll bury him ; and then, what's brave, what's noble,
> Let's do it after the high Roman fashion,
> And make death proud to take us.

The resolution with she carries out at the end of this play has already been formed here.

4—6. **Our size.........which makes it**—the bulk of our sorrow when compared to its cause, must prove to be as great as that which causes it.

7 **His death's upon him**—he is about to die.

10 **Darkling**—in the dark.

9—10. **O sun,......movest in**—according to the old Astronomy, it was the sun which moved round the earth.

10—11. **Darkling stand......the world**—let the different shores of the world remain in darkness.

14—15. **Not Caesar's......on itself**—Antony has not been conquered by Caesar but by himself That is, Antony by ending his own life has baffled Caesar's attempt to defeat and capture him.

19—21. **I here importune... ...thy lips**—I earnestly implore death to let me live for a moment, so that I may be able to lay upon your lips the last of my many thousand kisses.

22—23. **I dare......be taken**—I dare not come down to receive the kiss lest I should be captured and taken to Caesar.

25. **Brooch d**—adorned

23—25. **Not the imperious.........with me**—Caesar's triumphal entry into Rome will not be adorned by my presence in his train

25—26. **If knife, drugs......I am safe**—since I have within my reach these means of ending my life, I can never suffer the indignity of being a war prisoner of Caesar.

28. **And still conclusion**—"silent inspection from which she forms her inferences "

29. **Demuring upon me**—"by looking demurely on me."

27—29. **Your wife .....upon me**—Your wife Octavia will never have the satisfaction of looking at my face quietly and disdainfully.

32. **Here's sport indeed !**—according to Staunton, the pathc of this exclamation lies in the piteous contrast. "It implies betwee the fallen queen's present occupation and the diversions of her happi times.

33 **Heaviness**—grief

34. **Juno**—the sister and wife of the god,Jupiter.

35. **The strong-wing'd Mercury**—Mercury was the messenger of the gods. and of Jupiter in particular. He was presented by the king of heaven with a winged-cap called *petasus*, and with wings for his feet called *talaria*. With these he was enabled to go into whatever part of the universe he pleased with the greatest celerity.

33—36. **Our strength.............Jove's side**—Grief has robbed us of our strength. Hence this task, which otherwise should have been easy, is too heavy for us. Had I the power of Juno, the queen of heaven, I would have ordered my messenger : Mercury to bring you up and place you beside Jupiter.

37. **Wishers..............*fools***—those who wish for a thing, but do any make any effort to get it, are mere fools.

38. **Die...........lived**—you will die in my embrace where you ever found what really meant life to you.

39. **Quicken with kissing**—let my kisses revive you.

39—40. **Had my lips........them out**—had my kisses the power of bringing back life to you, I would have worn my lips out by repeatedly kissing you.

40. **Heavy**—woeful.

44. **Housewife**—hussy ; a woman of light or worthless character.

43—45. **Let me rail................my offence**—let me abuse the treacherous hussy fortune in such violent terms that provoked by my insulting language she may break her own wheel.

46. **Of Caesar...........safety**—you can make such terms with Caesar as will be compatible with your honour, and will also ensure your safety.

47. **They do.........together**—if I seek safety, I am bound to lose my honour.

49—50. **My resolution......about Caesar**—I shall trust none of the followers of Caesar. I shall only trust my determination to end my life.

51—58. *Explanation*. **The miserable change...........valiantly vanquish'd**—Do not lament my downfall and death : but think with delight of the bright fortunes of my former days, when I was the greatest and the noblest king of the world. I do not die an ignoble death. Nor do I yield like a coward to my countryman. I die as a brave Roman valiantly vanquished by a fellow Roman.

58. **Now......going**—now my soul is leaving my body.

59. **I can no more**—I can speak no more.

Woo't die ?—will you die ?

60. **Hast........of me ?**—will you leave me alone in this world without any one to protect me ?

Abide—live.

62. Sty—a hut in which a pig is kept.

64. Garland—chiefly glory.

65. Pole—guiding star. Or, the word may refer to the pole, which was the central point of the village sports and festivities in the day of Shakespeare. It was decorated with garlands.

65—68 Young boys.........visiting moon—Now that Antony. the symbol of maturity and manhood, is dead, there is not much difference between boys and girls and the grown-ups. All inequalities have disappeared, and nothing remarkable exists on the earth.

73—75. No more...meanest chares—I am no more an empress but an ordinary woman whose miserable pangs of grief are in no way different from those of a milkmaid or of a poor woman who performs the meanest drudgery.

75. Chares—household drudgery.

75—82. *Explanation.* It were for......come to us ?—It would be proper for me to throw my sceptre at the spiteful gods, and to tell them that this world of ours was equal to their own until they stole our brightest jewel, Antony. Nothing important or valuable exists in the world now. Patience becomes none but mere fools, and impatience suits only a mad dog. When the world is no more fit for living having been reduced to such a state, is it a sin to force our way into the dark abode of death without waiting for death to come and take our life ?

82. How do you, women ?—do not look so wretched, my women.

85. Good sirs, take heart—Cleopatra addresses her women as "sirs". A similar use of "sirs" occurs in *The Coxcomb* by Beaumont and Fletcher, iv 3 45, where the Mother says to Viola, Nan and Madge. "*Sirs*, to your task, and show this little novice how to bestir herself."

86—88. And then....... .to take us—After we have buried Antony let us do what is brave and noble according to the noble Roman custom That is, let us commit suicide as a brave Roman would do to escape shame and dishonour.

89. This case of that.........cold—this body of Antony which contained his mighty spirit is now dead and cold.

91. But resolution.........briefest end—except courage and resolution to secure quick death and thus to end our troubles speedily.

Act V. Scene I

Critical Note :

Caesar is anxiously awaiting the final surrender of Antony, when Dercetas enters with Antony's blood-stained sword and gives him the news of his suicide. Caesar who called Antony an "old ruffian" and refused to accept his modest terms for peace, is now deeply touched by the news of his death and prays superlative tribute to his greatness

26. With his...........blood—that is, the blood of Antony, who was the noblest of mankind.

27—28. The gods...........kings—may the gods childe me, if I am not deeply moved to hear this sad news, which ought to bring tears into the eyes of kings !

28—30. And strange...........persisted deeds—it is strange that our natural feelings should compel us to lament those very deeds which we persistently strive to accomplish.

30—31. His taints...........with him—his virtues are as great as were his vices.

31—33. *Explanation.* A rarer spirit...........us men—Antony was endowed with the rarest possible qualities. But the gods, being jealous of men, create some defect in their character, so that they may not become their equals.

33. Caesar is touch'd—Caesar is deeply moved by the news of Antony's death.

33—34. When such a...........see himself—Caesar cannot help shedding tears over the death of so great a man as Antony.

36. I have...........this—I pursued you to this end. That is, I am really sorry that my war against you ended in your suicide.

36—37. But we..............our bodies—but a times, a surgical operation is needed to cure us of a disease. That is, in the opinion of Caesar, the defeat and death of Antony was necessary for the political well being of Rome.

37—39. I must...........on thine—It was fated that either you should have witnessed the decline of my glory, or I should have seen you defeat and the end of your power. That is, Caesar and Antony could not co-exist as two powerful rulers of the Roman empire.

39—40. We could not.........whole wolrd—there was not space enough in the world for us two to live together.

Stall together—live together, like two beasts in one stall.

41. With tears...........of hearts—with tears as precious as the blood of my heart.

42. My brother—my brother-in-law.

42—43. My competitor...........all design—whose aims were as lofty as my own.

43. My...........empire—my partner in the government of the empire.

44. Friend and......war—who, as my associate and companion, faced with me all the dangers of war.

45. The arm.........body—my greatest supporter.

45—46. And the heart.........did kindle—his thoughts stimulated my own, and, thus, I was encouraged to do great deeds.

46—48. That our...........to this—it is a pity that our irreconcilable distinies should have created a wedge between us two, who were equals, friends and partners.

49. Some meeter season—some more suitable occasion.

50. The business.........out of him—from the face of this, man it appears that he has been sent to us on some urgent business

52. A poor.........yet—"yet a servant of Queen of Egypt, though so soon to become a subject of Rome"—*Johnson.* "I have been hitherto no more than a poor Egyptian ; but at present—now that my queen is bereft of all—I am a messenger from Cleopatra to Octavius Caesar."—*Clarke.* "One who, though conquered, still boasts himself an Egyptian."—*Deighton.*

53. Confined......monument—shut up in her monument which now is her sole possession.

54. Of thy...........instruction—wants to know what you have decided about her.

55—56. That she...........forced to—so that she may prepare herself to accept the terms that will be imposed on her ; so that by due preparation, she may adapt herself to the new way of life she may be forced to accept.

57—60. *Explanation.* She soon.........ungentle—We shall soon send her through one of our messengers such terms as will be liberal and honourable ; for Caesar can never in his life be ungentle.

62. We......shame—we do not wish to impose humiliating terms on her.

62—63. Give her.........shall require—give her such assurances as are necessary to comfort her in her grief.

64—65. Lest, in her......defeat us—lest, a dignified queen as she is, she should choose to commit suicide rather than submit to be prisoner. If she does that, she will defeat our object of taking her to Rome as our war prisoner.

66—67. For her life...... ..triumph—for to achieve an everlasting glory, it is necessary for me to carry her alive to Rome.

68. With......speediest—as quickly as you can.

69. Go you along—you go with him.

70. To second—to help.

74. How hardly.........this war—it was only when Antony gave me great provocations that I went on war against him.

75—76. How calm......my writings—my letters to him were always calm and polite, and I never wrote to him anything which might provoke him.

77. What I......this—the proofs I have shown in support of my statement.

Act V. Scene II

Critical Note :

"The last scene" says Harrison, "is Cleopatra's final triumph," In it, she rises to a dignity which was never before observed in her. The royal harlot of Egypt, who fled from the sea-fight, and, thus

brought about the ruin of an empire, manifests supreme courage in the hour of her death. Though completely subdued by Caesar, she baffles her conqueror's purpose of take her alive to Rome. The vanquished Queen of Egypt still dies a queen.

As the scene opens, we find Cleopatra hinting at suicide. Not even Caesar can keep a man in confine, if he is determined to seek freedom at all costs :

> 'Tis paltry to be Caesar ;
> Not being Fortune, he's but fortune's knave,
> A minister of her will : and it is great
> To do that thing that ends all other deeds ;
> Which shackles accidents and bolts up change ;
> Which sleeps, and never palates more the dug,
> The beggar's nurse and Caesar's.

Proculeius and Gallus, the two agents of Caesar, enter apparently to console Cleopatra, Proculeius assures her that her honour and her interests are safe in the hands of his master, Caesar, and that she has nothing to fear from him. While this assurance is being given with all solemnity, Gallus ascends the monument with the help of a ladder, and is followed by Proculeius and the Guards. In the twinkling of an eye, Cleopatra is made a prisoner. She is naturally enough exasperated, and suspects rightly that Caesar means to carry her to Rome as a principal trophy in his triumph. Her attempt to stab herself with a dagger fails, for Proculeius snatches the dagger from her hand. This exasperates her still further, and in a fit of wrath, she declares that Caesar would never succeed in taking her to Rome as his war prisoner. But presently, with a great effort of will, she controls herself. Caesar sends Dolabela to repalce Proculeius. She finds the new messenger vulnerable by her charm, and so asks him what Caesar means to do with her. Dolabella confirms her suspicion ; Caesar means to lead her in triumph to Rome.

Caesar comes. He is different from her Roman lovers, Julius Caesar and Antony, and so Cleopatra deals with this cold, calculating young Roman in a different way. She kneels before him, calls him, 'My Master and my Lord',and confesses her weaknesses :

> I have
> Been laden with like frailties which before
> Have often shamed our sex.

Caesar in reply offers her a threat though couched in most polite terms. If she submits, he will treat her gently ; but it like Antony she commits suicide, he will kill all her children. But this threat produces no effort on Cleopatra. She presents Caesar with an inventory of her wealth, assures him that she has kept back nothing, and call upon her treasurer, Seleucus, to corroborate her statement. Seleucus, however, replies that she has concealed "enough to purchase what you have made known." Cleopatra is taken a back by this reply, and in great anguish and exasperation tells Caesar that she only kept back a few presents for Octavia and Caesar's wife, Livia.

Perhaps Cleopatra deliberately introduced this short scene will Seleucus in order to convince Cæsar that she intended to go to Rome. For, when she has kept with her presents for Octavia and Livia, she certainly intends to go to Rome. And Cleopatra does succeed in deceiving Cæsar. However, clever the young Roman conqueror may be, he is no match to the subtle art of Cleopatra. The last scene is a conflict of wits between Cæsar and Cleopatra. Cæsar is determined to carry her alive to Rome, while Cleopatra is equally determined to elude his grasp. No sooner is Cæsar's back turned than Cleopatra prepares to carry out her resolution. She ridicules Cæsar:

> He words me, girls, he words me, that I should not
> Be noble to myself.

Iras, one of her women, understands what she means to do, and encourages her to carry out her resolution:

> Finish, good lady; the bright day is done,
> And we are for the dark.

But Cleopatra has already given orders that the means of her quick death be brought to her. But she must die magnificently dressed like a queen, as she lived throughout her life. So, she orders her woman Charmian to bring her crown and royal robe:

> Now Charmian!
> *Show me, my women, like a queen: go fetch*
> My best attires: I am again for Cydnus,
> To meet Mark Antony: sirrah Iras, go.

Presently, the means of her delivery from Cæsar's bondage is brought to her—asps in a basket full of figs. A short comic scene is introduced here, which goes to intensify the tragic gloom. The man who brings her the basket containing asps is foolishly garrulous, and is wholly unconscious of the tragic purpose for which the snakes have been brought. Cleopatra is anxious to get rid of him and repeatedly asks him to go: but he must inflict his senseless talk on her. Shakespeare at times, introduces a short comic scene towards the close of his tragedies. The conversation of grave-diggers in *Hamlet*, which occurs slightly before the hero's death, is one such scene.

[illegible] In her royal dress, [illegible] her journey to the [illegible] tony:

> Methinks I hear
> [illegible]
> Now to that *name my courage prove my title!*
> I am *fire and air; my other elements*
> I give *to baser life.*

At the threshold *of death, Cleopatra feels a moral elevation,* she had never before *experienced. She becomes a different woman* altogether

no more a harlot but a real queen. Shakespeare has written many death scenes, but none so magnificent as this.

Cæsar visits Cleopatra after her death, and his brief comment on her action is :

> Bravest at the last.
> She levell'd at our purposes, and being royal,
> Took her own way.

Cleopatra's beauty failed to fascinate Cæsar so long as she was alive, but after her death, he notices a strange beauty in her :

> But she looks like sleep,
> As she would catch another Antony
> In her strong toil of grace.

Cleopatra achieves in death what she fails to achieve in life. By commiting suicide, frustrates Cæsar's ambition to gain everlasting glory by leading her to Rome as his war prisoner. Again, Cæsar of all the Romans remained imperious to the influence of her grace and charm : but her beauty in death does fascinate Cæsar.

1—2. **My desolation......better life**—my present state of desolation is prelude to a new and better life.

2. **'Tis........Caesar**—Cæsar's pomp and power are of little consequence.

3. **Knave**—servant.

4. **A........will**—an agent to execute the will of Fortune.

3—4. **Not being...........her will**—Cæsar is but a slave of Fortune, a mere agent to execute her will.

4—5. **It is........other deeds**—real greatness lies in the courage to put an end to one's life.

6. **Which shackles........up change**—Which puts us beyond the effect of accidents and changes. That is, which makes us so secure in the other world that we can never be influenced by the accidents and changes of this world.

7. **Palates**—tastes.

7—8. **Which sleeps......and Caesar's**—which produces a state in which one sleeps for ever, and has no need of sucking the dug by which the great and the small alike are nourished.

2—8. *Explanation.* Earthly pomp and show are of no consequences. For, even Cæsar, the greatest of all men is but a slave of Fortune and an agent to execute her will. The real greatness lies in the courage to put an end to our life and thus to pass into a state in which we are free from the effects of the accidents and changes of the world. In what state, we go to sleep for ever and have no need of the sustenance of life.

10—11. **And bids thee........grant the**—Cæsar requests you to consider carefully and specify those terms which he should accept in order to satisfy you.

12—13. **Antony did...........trust you**—Antony told me about you and asked me to trust you.

13—15. But I do not...'''...for trusting—but since I shall gain nothing by trusting others, it matters little whether I am deceived by them or not.

15—18. If your master.........than a kingdom—If your master wants that I, a queen, should act like a beggar before him, you should tell him that in order to behave in a way befitting my high rank and dignity I must beg from him nothing less than a kingdom.

18—21. If he please...........with thanks—if he bestows Egypt, which he has conquered, on my son, he gives me that which properly speaking, belongs to me, and for his gift I shall kneel to him in gratitude.

23. Reference—appeal.

Make your.........my lord—do not hesitate to make your appeal to my lord freely and fully.

24—25. Who is so......that need—my lord is so full of mercy that he willingly and unstintingly extends it to all those who stand in need of it.

26. Your sweet dependency—that you willingly and cheerfully depend on my lord, Caesar, for everything

27—29. And you shall.........kneel'd to—you will find that Caesar is a conqueror, he does not want that he should be humbly implored for mercy; rather he will be glad to have it suggested to him how he can extend his kindness to those who need it.

27. Pray in aid—"a term used for petition made in a court of justice for the calling in help from another that hath an interest in the cause in question."—*(Hanmer)*

29 I am.........vassal—I am an humble dependent of Caesar whose fortune is at its zenith.

29—30. And I.. ...has got—"I allow him to be my conqueror; I own his superiority with complete submission." *(Johnson).*

31. Doctrine—lesson.

30—31 I hourly.........obedience—I am now quickly learning how to obey my master, Caesar.

33—34 Your plight......caused it—though Caesar has subdued you, yet he pities your present plight.

41—42. What, of ... of languish—am I denied even the relief of death which sets even dogs from free lingering diseases? Cleopatra means to say that in her present state, life is as painful to her as a lingering disease; hence, death will be a real relief and comfort to her.

42. Languish—lingering disease.

42—46. *Explanation.* Cleopatra do not.........come forth—Do not ill repay my master's kindness and generosity by committ suicide. Let the world see how well he display his nobility. But you die, he will never get a chance of displaying it.

48. **Worth......beggars !**—who is in much greater need of your help than many babes and beggars whom you relieve of their troubles.

48. **O ! temperance, lady.**—control yourself, lady.

50—51. **If idle talk......sleep neither**—"If it will be necessary now for once, to waste a moment in idle talk of my purpose, I will not sleep neither."—*Dr. Johnson.* Idle talk is useless and unnecessary. But if it will keep Cleopatra awake and thus help her to wear out her strength, it will prove useful to her, and so she will indulge in it.

51—52. **This mortal......he can**—I will put an end to my life in spite of all Caesar's efforts to keep me alive.

53. **Pinione'd**—"with my hand fettered."

54—55. **Nor once......dull Octavia**—I shall never give Octavia an opportunity of casting her scornful look on me.

56. **Varletry**—rabble ; riff-raffs.

55—57. **Shall they......censuring Rome ?**—do you intend to exhibit me at Rome for the amusement of the shouting riff raffs, who will unreservedly show their contempt for me ?

57—62. *Explanation.* **Rather a ditch......in chains**—I had rather lie dead in a ditch in Egypt, or on the mud of the river Nile till the water-flies so befoul my stark-naked body that it is rendered a spectacle loathsome to the sight, or be hanged with strong chains on one of the pyramids of my country than suffer such an indignity.

62—64. **You do extend......in Caesar**—your apprehensions are baseless, for Caesar never wants that you should be subjected to such shame and indignity.

67. **For the queen**—so far as the queen is concerned.

68. **I'll guard**—I will take charge of her.

69. **It...best**—it will please me much to return to Caesar.

69—70. **To Caesar......to him**—should you choose to employ me as your messenger, I shall deliver your message, whatever it be to Caesar.

75. **Trick**—way.

77—78. **O, such......another man !**—I wish I could have a similar sleep again, so that I might see such another man in my dream.

79—80. **And therein......and moon**—his eyes were bright like the sun and the moon.

80. **Which......course**—which moved in their orbits.

81. **The little......earth**—the small circular earth of ours.

82. **His legs......ocean**—he was the master of the seas.

82—83. **His rear'd......world**—his reared arm served as a crest to the world ; "alluding to some of the old crests in heraldry, where a raised arm on a wreath was mounted on the helmet," (*Percy.*)

83—84. *His voice......to friends*—when he talked to his friends, his voice had in it all the music of the spheres. The "music of the spheres" was a belief of Pythagoras, a great Greek philosopher, who thought that the heavenly bodies in their motion produced a celestial music.

85. The orb—the earth.

86. He was......thunder—his voice was as terrific as the rattling thunder.

86—87. For his......winter in't—his munificence was extended to all and withheld from none; the true flow of his munificence was never stopped.

87—88 An autumn......by reaping—his munificence was like [illegible] ful it grew.

[illegible] were as sportive [illegible] "—*Boas.*

90—91. In his......crownets—kings and nobles waited on him like servants.

92. As plates.........pocket—like silver coins carelessly dropping from his pockets

93—94. Think you.........dream'd of—do you think there ever was or can possibly be such a man as the one I saw in my dream?

95. *You lie... ..the gods—your lie reaches even the ears of the* gods.

96—100. *Explanation.* But, if there be... ...shadows quite—If [illegible]

100—105. *Explanation.* Your loss is..............heart at root—Your loss is as great as your high position, and you bear it in a manner corresponding to its burden. May I never succeed in an object I have keenly pursued, if your grief in its rebound does not strike me with grief to the very bottom of my heart! That is, I know and feel quite well the intensity of your grief.

107 I am loath... .. ....you knew—I am unwilling to tell you what Caesar means to do with you, though I wish you knew it.

109. He'll lead... in triumph—will he take me to Rome as his war prisoner?

115—116. Sir, the gods........ ....thus—sir, the gods will that I should humble myself before you

117. Take to.......... *thoughts—do not* think that I mean any harm to you.

118—120. *Explanation.* The record .... by chance—Though I am pained to think that you harmed me in a number of ways, yet I shall now regard those actions of yours as the outcome of mere chance, and will think that you did not mean any harm to me.

120. **Sole sir..........world**—absolute lord of the world.

121—124. *Explanation.* **I cannot......shamed our sex**—I cannot put forth arguments to prove that I am free from blame; and I admit that I possess frailties like those which have often brought shame on women.

125. **We will.........enforce**—we had rather underestimate your guilt than punish you for what you have done.

126—128. **If you.........in this change**—I have extremely kind intentions regarding you, and if you show yourself willing to act according to them, you will find that this change of fortune is a gain and not a calamity to you.

128—133. **But if you......you rely**—But if instead of relying on me and acting on my advice you choose to inflict a cruelty on me by committing suicide like Antony, you will not only deprive yourself of the advantages I have designed for you, but will also put your children to that destruction from which I wish to protect them.

134. **And may.........world**—the whole world is yours, and you are free to go through it from one end to the other.

'Tis yours—the entire world is yours.

135. **Scutcheons**—"escutcheon, a shield containing armorial bearings."

134—136. **And we......you please**—vanquished rulers like me who are the signs and symbols of your universal conquest will stay wherever you are pleased to place them.

137. **You shall.........for Cleopatra**—I do not regard you as a mere possession of mine, and will act according to your advice in all matters concerning you.

138. **Brief**—inventory; detailed list.

140. **Not..............admitted**—only a few trifles have not been included in this list.

142—144. **Let him speak.........nothing**—let him assure you, at the risk of being punished if he tells a lie, that I have included everything in this list and have kept back nothing.

146—147. **I had rather......which is not**—I had rather close my lips for ever than tell a lie knowing that I shall be punished for so doing.

148. **Enough to purchase......known**—articles valuable enough to purchase the things you have mentioned in your list.

151. **How pomp.........be yours**—men follow us only so long as we possess wealth and power; since I have lost both, my followers are quickly going over to you.

152. **And, should.........be mine**—if we exchange our positions, your followers will quickly transfer their loyalty to me.

153. **Wild**—mad with anger.

154. **Than......hired**—than the love of a prostitute.

155. **I warrant thee**—I am quite sure.

155—156. **But I'll..........had wings**—but I am determined to catch your eyes with mine even if they had wings

157. **O rarely base !**—"base in an uncommon degree." (Steevens).

Let......you—I entreat you to be calm.

159. *What a..... this*—this humiliation is painful to me like a wound.

163. **Parcel the sum**—make up the total.

160—164 *Explanation*. **That thou..........his envy**—O Caesar, what a painful humiliation is this, that at a time when you, the master of the world, have condescended to honour by your visit one so humbled by adversity, my own servant make up the sum total of my disgraces by adding his own malice to them.

165. **Lady trifles**—trifles valued by women.

166. **Immoment**—unimportant.

Dignity—value.

167. **Modern**—ordinary.

169. **Livia**—Caesar's wife.

170 **Unfolded**—exposed.

164—171. *Explanation* **Say, good Caesar,......I have bred ?**—Tell me, good Caesar, is it proper that I should be exposed by my own servant, who has been brought up by me, if I have kept back a few triflings which women value and which we present to such friends as are not of high rank and position, or if I have kept back some more valuable presents for Livia and Octavia in order to gain their help and intercession ?

171—172. **It smites.........I have**—this insult is more painful to me than my other misfortunes

173—174. **Or I shall..... my chance**—though my fortune has burnt out, my spirit still retains some fire in it That is, though I have lost my regal power and authority, I am still competent to drive you out of my presence.

174—175. **Wert thou,.....on me**—had you been a man in the real sense, you would have felt pity for me and not exposed me to shame and ridicule.

175. **Forbear**—withdraw.

176—177. **We, the greatest .....***others do*—*we, the rulers of the* earth, are blamed for actions done by others.

177—178. **And, when......our name**—when our glory declines, we are held responsible for the shortcomings of others

180—184. *Explanation*. **Not what you.......... merchants sold**—We do not regard our own by virtue of conquest either those things you have kept back or those you have included in your list. They still belong to you, and you can do what you like with them. Caesar

is not so mean as to strive to enrich himself with those things which were sold to you by merchants.

185. **Make not............prisons**—do not think that you are a prisoner.

186—187. **For we intend............us counsel**—for I intend to make such arrangements about you as you yourself will approve.

191. **He words me**—he is persuading me with sweet words.

193—194. **Finish, good............for the dark**—Let us put an end to our life. The bright day of our life is now over, and we are bound for the darkness of death. These lines echo Antony thought when he was about to commit suicide :

> Unarm, Eros, ; the long day's task is done
> And we must sleep. (Act IV. Sc. XIV. ll. 35. 36).

194. **Hie thee again**—go quickly again.

196. **Go put......haste**—"see that the matter is quickly arranged."

199. **Which my love......to obey**—my love for you makes it a sacred obligation on me to obey your command.

203. **Make your......this**—make the best use of the information I have given you.

203—204. **I have............my promise**—I have executed your command, and fulfilled my promise.

208—209. **Thou, an Egyptian.........as I**—In Rome, you and I will be exhibited like Egyptian dolls for the amusement of the low people.

211. **Uplift.........view**—will hold us aloft so that the crowd gathered around is may see us well.

212. **Rank.........diet**—smelling rankly of coarse food.

213. **And......vapour**—and we will be compelled to inhale their foul breath.

214. **Lictors**—"attendants on Roman consuls who inflicted punishment on offenders."

215. **Scald**—scurvy ; low

216. **Ballad............tune**—which make us the subject of cheap songs, which they will sing in a ridiculous manner.

216—218. **The quick.........revels**—the quick-witted comedians of Rome will stage impromptu plays about us in which they will ridiculously present the feats and revelry we enjoyed at Alexandria.

219—220. **And I shall.........my greatness**—and I shall see my greatness mimicked by a shrill-voiced boy-actor. Until the Restoration, female parts were played on the English stage by boys.

223—224. **For I am............eyes**—for I shall take out my eyeballs with my strong nails, so that I may not see that humiliating sight.

225—226. **To fool...absurd intents**—to upset their plans and to frustrate their absurd intentions with regard to us.

227. **Show me......a queen**—dress me in my royal attire so that I may look like a queen.

228—229. **I am again......Mark Antony**—I feel as if I were going once again to sail down the river Cydnus to meet Mark Antony. See Act II, Sc. II. ll. 192—219.

230. **We'll......indeed**—let us be quick in the execution of our design.

231 **Chare**—household drudgery.
234. **That will......presence**—who insists on being admitted to your presence.

236—237. **What poor......noble deed**—a poor creature like an asp can be instrumental in doing a noble deed.

237. **He.... liberty**—he brings me means of freedom from Cæsar's captivity.

238 **Placed**—firm ; immovable.
238—239 I have......in me—I have completely overcome my feminine weakness

240 **I am marble-constant**—I am firm as marble.
240—241 **Now the fleeting......of mine**—the inconstant moon no longer governs my life and destiny. That is, I am no longer under the influence of the inconstant moon, but am firm as rock.

242 **Avoid**—withdraw.
245—246. **But I would......touch him**—I would not advise you to touch him

247. **Immortal**—mortal.
250—251 **I heard of......yesterday**—according to my information, one of them died as late as yesterday.

252. **Something**—somewhat.
253. **But..... honesty**—except for honesty's sake.
254—255. **She makes......worm**—she speaks highly of the snake.

256. **Fallible**—infallible , certain.
260 **I wish.... the worm**—I hope the snake will fulfil your expectation.

262. **The worm..... his kind**—the *snake* will act according to its nature.

267 **Take thou.. ...heeded**—do not worry ; every care will be taken of your snake.

271 **Simple**—stupid.
273. **Dress**—a pun on the double meaning of the word, *viz.* "cook", and "attire".

275. **In their women**—so far as women are *concerned*.
281. **Immortal longings in me**—I desire to be immortal That is, I want to enter Elysium, the abode of the *blessed* after death.

282 **Moist**—moisten.

283. **Yare, yare**—be quick.

285—286. **Which the gods.........after wrath**—good bestow good luck on men so that they may excuse themselves for afterwards withdrawing it from them. Cleopatra means to say that prosperity being short-lived Caesar's greatness and fortune cannot last long.

287. **Now to that......my title**—may my courge prove me worthy to be called your wife !

288. **I am fire and air**—that is, I am pure spirit.

288—289. **My other......baser life**—my baser elements, viz. water and earth will be burried in the grave.

So......done ?—have you finished attiring me ?

290. **And take......lips**—receive from my lips the last farewell kiss.

292. **Have......lips?**—do I have the poison of the asp in my lips ?

Dost fall ?—do you fall down dead ?

292—295. **If thou.........is desired**—If you can part from life so easily, death like a lover's pinch which, though painful, is yet sweet and desirable.

295. **Dost... ...still ?**—are you dead ?

296—297. **If thus thou.........leave-taking**—by dying so quickly you teach us that we should not attach the least importance to this world, and should leave it even without bidding farewell to it.

299. **The gods.........do weep !**—even the gods weep to see this pathetic scene.

This.........base—the death of Iras (while I am still alive) shows that I lack her courage.

300. **If......Antony**—Antony with his curly hair.

301. **He 'll.........of her**—he will ask her about me.

301—302. **And spend...........to have**—and by way of reward for her answer he will give her that kiss which affords heavenly bliss to me.

302. **Mortal wretch**—deadly creature.

303. **Intrinsicate**—intricate.

303—304. **This knot..............untie**—immediately untie this intricate knot of life.

305. **Dispatch**—quickly end my life.

306—307. **Ass unpolicied**—a fool who can be easily outwitted.

309. **O, break**—O break my heart.

313. **In.........world ?**—with these words Charmian completes the broken sentence of her mistress.

315. **Downy......close**—let me close your eyelids soft as down.

316—317. **And golden.........so royal !**—you will never again [illegible]ld the light of the su[illegible]

[illegible]7. **Awry**—disor[illegible]

I'll mend it[illegible] it right on your head.

I partly...th[illegible]y feel the effect of your poison.

322. Beguiled—deceived.

324. Charmian......done ?—"Charmian managed the introduction of the 'rural fellow' with the asps." (Grant White).

325. Fitting for a princess—befitting the dignity of a princess.

328—329. Caesar, thy.........in this—the spectacle of these dead bodies proves that your anticipation has been realized.

329—331. Thyself art............to hinder—you are coming here to see that the dreadful deed, whose occurrence you tried your best to prevent, has been performed.

332. That you......done—your anticipation has been realized.

Bravest......last—her suicide was the bravest action of her life.

334. She levell'd at our purposes—she guessed our intentions

335 Took.. ......way—followed her own inclination.

The manner..... ...deaths ?—how did they die ?

339. This Charmian.........now—only a moment ago, her maid Charmian was alive

340—341. I found.........mistress—I saw her *setting in order* the crown on the head of her dead mistress.

Tremblingly she stood—she trembled as she stood.

342. And.........dropp'd—and all of a sudden fell down dead.

O noble weakness—the manner of her death suggests her true nobility.

345—346. As she would.........of grace—as though she would entangle another Antony in the strong net of her beauty.

347 There is a............something blown—there is an emission of blood and swelling.

Something—somewhat ; a little

348 The like........ arm—there is a similar emission of blood and swelling on her arm

349. Aspic's trail—the mark left behind by asp as it crawls.

350 Slime—fine oozy mud or other substance of similar consistance

351—352. Most.......... she died—most probably she died of snake-bite.

353—354 She hath........ to die—she had studied numerous ways of quick and painless death

356. By......Antony—by the side of her lover Antony.

357. Clip—enclose.

357—358. No grave ... so famous—no grave on earth will contain the dead bodies of so famous a pair of lovers as these two.

358—359. High events ...make them—such mighty events as these are not without their deep effect on their authors.

359—361. And their..... to be lamented—"their story is as much compounded of pity for those who suffered as of the glory of him who caused him to suffer."—Boas.

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316—317. And golden.........so royal !—you will never again behold the light of the sun.

317. Awry—disordered.
318. I'll mend it—I will set it right on your head.
321. I partly...thee—I already feel the effect of your poison.

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T. [illegible] as she stood.

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359—361. **And their......to be lamented**—"their story is as much compounded of pity for those who suffered as of the glory of him who caused him to suffer."—Boas.

363—364. See high order...............solemnity—see that their funeral rites are performed in a manner befitting their high rank and dignity.

233—354—"Now whilst she was at dinner, there came a countryman and brought her a basket. The soldiers that warded the gates asked him straight what he had in his basket. He opened his basket, and took out the leaves that covered the figs, and shewed them that they were figs he brought. They all of them marvelled to see so goodly figs. The countryman laughed to hear them, and bade them take some if they would. They believed he told them truly, and so bade him carry them in. After Cleopatra had dined, she sent a certain table written and sealed unto Caesar, and commanded them all to go out of the tombs where she was, but the two women; then shut the doors to her. Caesar when he had received this table, and began to read her lamentation and petition, requesting him that he would let her be buried with Antonius, found straight what she meant, and thought to have gone thither himself: howbeit he sent one before in all haste that might be, to see what it was. Her death was very sudden: for those whom Caesar sent unto her ran thither in all haste possible, and found the soldiers standing at the gate, mistrusting nothing. nor understanding of her death. But when they had opened the doors, they found Cleopatra stark-dead, laid upon a bed of gold, attired and arrayed in her royal robes, and one of her two women, which was called Iras, dead at her feet: and her other woman (called Charmian) half dead, and trembling. trimming the diadem which Cleopatra wore upon her head. One of the soldiers seeing her, angrily said unto her: "Is that well done, Charmian?" "Very well", said the again, 'and meet for a princess descended from the race of so many noble kings:" she said no more, but fell down dead hard by the bed. Some report that this aspick was brought unto her in the basket of figs, and that she had commanded them to hide it under the fig-leaves that when she should think to take out the figs, the aspick should bite her before she should see her: howbeit, that when she would have taken away the leaves for the figs, she perceived it, and said, "Art thou here, then?" And so her arm being naked, she put it to the aspick to be bitten. Others say again, she kept it in a box and that she did pick and thrust it with a spindle of gold, so that the aspick being angered withal, leapt out with great fury, and bit her in the arm. Howbeit few can tell the truth. For they report also that she had hidden poison in a hollow razor which she carried in the hair of her head; and yet there was no mark seen on her body, or any sign discerned that she was poisoned, neither also did they find this serpent in her tomb: but it was reported only, that there was seen fresh steps or tracks where it had gone on the tomb-side toward the sea, and specially by the door-side. Some say also that they found two little pretty bitings in her arm, scant to be discerned: the which it seemeth Caesar himself gave credit unto, because in his triumph he carried Cleopatra's image, with an aspick-biting of her arm. And thus goeth the report of her death."—North's *Plutarch*.

1

APPENDIX A

EXTRACTS FROM PLUTARCH

Antony Falls in Love with Cleopatra :

Antonius going to make war with the Parthians, sent to command Cleopatra to appear personally before him, when he came into Cilicia, to answer unto such accusation as were laid against her, being this, that she had aided Cassius and Brutus in their war against him. The messenger sent unto Cleopatra to make this summons unto her, was called Dellius; who when he had thoroughly considered her beauty, the excellent grace and sweetness of her tongue, he nothing mistrusted that Antonius would do any hurt to so noble a lady, but rather assured himself, that within few days, she should be in great favour with him. Thereupon, he did her great honour, and persuaded her to come into Cilicia, as honourably furnished as she could possible, and had her not to be afraid at all of Antonius, for he was a more courteous Lord than any that she had ever seen. Cleopatra on the other side, believing Dellius' words, and guessing by the former access and credit she had with Julius Caesar, and Cneus Pompey (the son of Pompey the Great) only for her beauty; she began to have good hope that she might more easily win Antonius. For Caesar and Pompey knew her when she was but a young thing. and knew not then what the world meant: but now she went to Antonius at the age when a woman's beauty is at the prime, and she also of best judgment So, she furnished herself with a world of gifts, store of gold and silver, and of riches and other sumptuous ornaments, as is credible enough she might bring from so great a house, and from so wealthy and rich a realm as Egypt was. But yet she carried nothing with her wherein she trusted more than in herself, and in the charms and enchantment of her passing beauty and grace. Therefore, when she was sent unto by divers letters, both from Antonius himself, and also from his friends, she made so light of it, and mocked Antonius so much, that she disdained to set forward otherwise, but to take her barge in the river of Cydnus, the poop whereof was of gold, the sails of purple, and the oars of silver, which kept stroke in rowing after the sound of the music of flutes, hautboys citherns, viols, and such other [illegible] the barge. And now for the pers[illegible] pavillion of cloth of gold of [illegible] goddess Venus, commonly drawn in picture: and [illegible] either hand of her, pretty fair boys apparelled as painters do set forth god Cupid, with little fans in their hands, with the which they fanned wind upon her. Her ladies and gentlewomen also, the fairest of

them were apparelled like the nymphs Nereides (which are the mermaids of the waters) and like the Graces, some steering the helm, others tending the tackle and ropes of the barge, out of the which there came a wonderful passing sweet savour of perfumes, that perfumed the wharf's side, pestered with innumerable multitudes of people. Some of them followed the barge all alongest the river's side: others also ran out of the city to see her coming in. So that in the end there ran such multitudes of people one after the other to see her, that Antonius was left, post alone in the market-place, in his imperial seat to give audience: and there went a rumour in the people's mouths, that the goddess Venus was come to play with the god Bacchus, for the general good of all Asia.

When Cleopatra landed, Antonius sent to invite her to supper to him. But she sent him word again, she should do better rather to come and sup with her. Antonius, therefore, to show himself courteous unto her at her arrival, was contented to obey her, and went to supper to her; where he found such passing sumptuous fare, that no tongue can express it. But amongest all other things, he most wondered at the infinite number of lights and torches hanged on the top of the house, giving light in every place, so artificially set and ordered by devices, some round, some square: that it was the rarest thing to behold that eye could discern, or that ever books could mention. The next night, Antonius feasting her, contented to pass her in magnificance and fineness: but she overcame him in both. So that he himself began to scorn the gross service of his house, in respect of Cleopatra's sumptuousness and fineness. And when Cleopatra found Antonius' jests and slants to be but gross, and soldiers like, in plain manner: she gave it him finely and without fear taunted him thoroughly.

Now her beauty (as it is reported) was not so passing, as unmatchable of other women, nor yet such, as upon present view did enamour men with her; but so sweet was her company and conversation, that a man could not possibly but be taken. And besides her beauty, the good grace she had to talk and discourse, her courteous nature that tempered her words and deeds, was a spur that pricked to the quick. Furthermore, besides all these, her voice and words were marvellous pleasant; for her tongue was an instrument of music to divers sports and pastimes, the which she easily turned to any language that pleased her. She spoke unto few barbarous people by enterpreter, but made them answer herself, or at least the most part of them: as the Aethiopions, the Arabians, the Troglodytes the Hebrews, the Syrians, the Medes, and the Parthians, and to many others also, whose languages she had learned. Whereas divers of her progenitors, the kings of Egypt, could scarce learn the Egyptian tongue only, and many of them forgot to speak the Macedonian. Now, Antony was so ravished with the love of Cleopatra, that though his wife Fulvia had great wars and much ado with Cæsar for his affairs, and that the army of the Parthians, (the which the king's Lieutenants had given to the only leading of Labienus) was now

assembled in Mesopotamia ready to invade Syria : yet, as though all this had nothing touched him, he yielded himself to go with Cleopatra into Alexandria, where he spent and lost in childish sports, (as a man might say) and idle pastimes, the most precious thing a man can spend, as Antiphon sayeth and that is, time.

The Wars of Lucius Antonius and Fulvia against Octavia Caesar.

Now Antonius delighting in these fond and childish pastimes, very ill news were brought him from two places. The first from Rome, that his brother Lucius, and Fulvia his wife, fell out first between themselves, and afterwards fell to open war with Caesar and had brought all to nought, that they were both driven to fly out of Italy. The second news, as bad as the first : that Labienus conquered all Asia with the army of the Parthians, from the river of Euphrates, and from Syria, unto the countries of Lydia and Ionia. Then began Antonius with much ado, a little to rouse himself as if he had been wakened out of a deep, and as a man may say, coming out of a great drunkenness. So, first of all he bent himself against the Parthians, and went as the country of Phoenicia ; but there he received lamentable letters from his wife Fulvia. Whereupon, he straight returned towards Italy, with two hundred sails : and as he went, took up his friends by the way that fled out of Italy, to come to him. By then he was informed, that his wife Fulvia was the only cause of this war ; who being of a peevish, crooked, and troublesome nature, had purposely raised this uproar in Italy, in hope thereby to withdraw him from Cleopatra. But by good fortune, his wife Fulvia going to meet with Antonius, sickened by the way, and died in the city of Sicyone : and therefore Octavius Caesar and he were the easelier made friends together. For when Antonius landed in Italy, and that men saw Caesar, asked nothing of him, and that Antonius on the other side laid all the fault and burden on his wife Fulvia ; the friends of both parties would not suffer them to unrip any old matters, and to prove or defend who had the wrong or right, and who was the first pro[illegible] worse between them but t[illegible] ed the empire of Rome [illegible] bounds of their division. For they gave all the provinces Eastward, unto Antonius : and the countries Westward, unto Caesar : and left Africke unto Lepidus ; and made a law, that they three one after another should make their friends Consuls, when they would not be themselves.

Antony Marries Octavia.

This seemed to be a sound counsel, but yet it was to be confirmed with a straighter bond, which fortune offered thus. There was Octavia the eldest sister of Caesar, not by one mother, for she came of Ancharia, and Caesar himself afterwards of Accia. It is reported, that he dearly loved his sister Octavia, for indeed, she was a noble lady, and left the widow of her first husband Caius Marcellus

who died not long before: and it seemed also that Antonius had been widower ever since the death of his wife Fulvia. For he denied not that he kept Cleopatra, but so did he not confess that he had her as his wife: and so with reason he did defend the love he bare unto this Egyptian Cleopatra. Thereupon, every man did set forward this marriage, hoping thereby that this Lady Octavia, having an excellent grace, wisdom, and honesty, joined unto so rare a beauty, that when she were with Antonius (he loving her as so worthy a lady deserveth) she should be a good mean to keep good love and amity betwixt her brother and him. So when Caesar and he had made the match between them, they both went to Rome about this marriage, although it was against the law, that a widow should be married within ten months after her husband's death. Howbeit the Senate dispensed with the law, and so the marriage proceeded accordingly.

Antonius and Octavious Caesar make Peace with Sextus Pompeius

Sextus Pompeius at that time kept in Sicilia, and so made many an inroad into Italy with a great number of pinnaces and other pirate ships, of the which were Captains two notable pirates, Menas and Menecrates, who so scoured all the sea thereabouts, that none durst peep out with a sail. Furthermore, Sextus Pompeius had dealt very friendly with Antonius for he had courteously received his mother, when she fled out of Italy with Fulvia: and therefore, they thought good to make peace with him. So they met all three together by the mount of Misena, upon a hill that runneth far into the sea: Pompey having his ships riding hard by at anchor, and Antonius and Caesar their armies upon the shore side, directly over against him. Now after they had agreed that Sextus Pompeius should have Sicily and Sardinia, with this condition that he should rid the sea of all thieves and pirates, and make it safe for passengers, and withal that he should send a certain (quantity) of wheat to Rome: one of them did feast another, and drew cuts who should begin. It was Pompeius' chance to invite them first. Whereupon, Antonius asked him: And where shall we sup? There, said Pompey, and shewed him his admiral galley which had six banks of oars: That (said he) is my father's house they have left me. He spake it to taunt Antonius, because he had his father's house, that was Pompey the Great. So he cast anchor enough into the seas to make his galley fast, and then built a bridge of wood to convey them to his galley, from the head of mount Misena: and there he welcomed them, and made them great cheer. Now in the midst of feast, when they fell to be merry with Antonius' love unto Cleopatra: Menas the pirate came to Pompey, and whispering in his ear said unto him: Shall I cut the cables of the anchors and make the lord not only of Sicily and Sardinia, but of the whole empire of Rome besides? Pompey having paused a while upon it, at length answered him: Thou shouldst have done it, and never have told it me, but now we must content us with that we have. As for myself, I was never taught to break my faith, nor to be counted a traitor,

New Displeasures betwixt Antonious and Octavius Caesar.

Antonious recommended the affairs of his house unto Caesar, and went out of Itally with Octavia his wife, whom he carried into Greece, after he had a daughter by her. So Antonius lying all the winter at Athens, news came unto him *of the victories of Ventidius, who had overcome the Parthians in battle*, in the which also were slain, Labienus, and Pharnabates, the chie'est captains King Orodes had. For these good news he feasted all Athens, and kept open house for all the Grecians, and many games of price were played at Athens of the which he himself would be judge. By these conquest the fame of Antonius' power increased more and more, and grew dreadful unto all the barbarous nations. But Antonious notwithstanding grew to be marvellously offended with Caesar, upon certain reports, that had been brought unto him : and so took sea to go towards Italy with three hundred sails And because those of Brundusium, would not receive his army into their haven, he went *further unto Tarentum* There his wife *Octavia that came out of* Greece with him, besought him to *send her unto her brother* : the which he did. Octavia at that time was great with child, and moreover had a second daughter by him, and yet she put herself in journey, and met with her brother Octavius. Caesar by the way, who brought his ... with him. She took them ... ed them they ... the world, to become now the most wretched and ... ture of all other......These words of Octavia so softened Caesar's heart, that he went quickly unto Tarentum. But it was a noble *sight for them* ... *to see so great an army by land not* to stir, and so ... furthermore, the ... one another. F ... his sister's sake. give Antonius two ... Antonius should let Caesar have a hu ... spurs at the prows Besides all this, twenty brigantines for her brother ... husband, a thousand arme ... each other, Caesar went ... Pompeius, to get Sicily ir ... wife Octavia and little chil ... other children which he ... Then began this pestilent ... again to kindle, and to ... unto Syria. For he sent ... Syria. Unto whom, to ... unto that she had already, he added the provinces of Phoenicia, those of the nethermost Syria the isle of Cyprus, and a great part of Cilicia, and that country of Jewry where the true blame is, and that part of Arabia where the Nabatheians dwe ... which stretcheth out

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ture of all other......These words of Octavia so softened Caesar's heart, that he went quickly unto Tarentum. But it was a noble sight for them that were present, to see so great an army by land not to stir, and so many ships afloat in the road, quietly and safe : and furthermore, the meeting and kindness of friends, lovingly embracing one another. First, Antonius feasted Caesar, which he granted, for his sister's sake. Afterwards they agreed together, that Caesar should give Antonius two legions to go against the Parthians: and that Antonius should let Caesar have a hundred gallies armed with brazen spurs at the prows. Besides all this, Octavia obtained of her husband twenty brigantines for her brother : and of her brother for her husband, a thousand armed men. After they had taken leave of each other, Caesar went immediately to make war with Sextus Pompeius, to get Sicily into his hands. Antonius also leaving his wife Octavia and little children begotten of her, with Caesar, and his other children which he had by Fulvia : he went directly into Asia. Then began this pestilent plague and mischief of Cleopatra's love again to kindle, and to be in force, so soon as Antonius came near unto Syria. For he sent Fonteius Capito to bring Cleopatra into Syria. Unto whom, to welcome her, he gave no trifling things but unto that she had already, he added the provinces of Phoenicia, those of the nethermost Syria [illegible]
Cilicia, and that country of [illegible]
part of Arabia where the N[illegible]

towards the Ocean. These great gifts much misliked the Romans... But yet he did much more to aggravate their malice and ill will towards him, because that Cleopatra having brought him two twins, a son and daughter, he named his son Alexander, and his daughter Cleopatra, and gave them to their surnames, the sun to the one, and the moon to the other.

The Occasion of Civil Wars betwixt Antonius and Caesar.

Now whilst Antonius was busy in this preparation, Octavia, his wife, whom he had left at Rome, would needs take sea to come unto him. Her brother Octavius Caesar was willing unto it, not for his respect at all, as for that he might have an honest colour to make war with Antonius if he did misuse, her, and not esteem of her as she ought to be. But when she was come to Athens, she received letters from Antonius, willing her to stay there until his coming, and did advertise her of his journey and determination. The which grieved her much, for she knew it was but an excuse...........Octavia, therefore, returned to Rome from Athens, and Caesar commended her to go out of Antonius, house, and to dwell by herself, because he has abused her. Octavia answered him again, that she would not forsake her husband's house, and that if he had no other occasion to make war with him she prayed him then to take no thought for her: for said she, it were too shameful a shing. that two so famous captains should bring in civil wars among the Romans the one for the love of a woman, and the other for the jealousy betwixt one another. Now as she spake the words, so did she also perform the deed. For she kept still in Antonius' house, as if he had been there, and very honestly and honourably kept his children, not those only she had by him, but the other which her husband had by Fulvia. Furthermore, when Antonius sent any of his men to Rome, to sue for any office in the common wealth: she received him very courteously and so used herself unto her brother, that she obtained the thing she requested.

Accusations betwixt Octavius Caesar and Antonius.

The greatest cause of their (Romans') malice unto him (Antony) was for the division of lands he made amongst his children in the city of Alexandria. And to confess a truth, it was too arrogant and insolent a part, and done in derision and contempt of the Romans. For he assembled all the people in the show place, where young men do exercise themselves, and thereupon, a high tribunal silvered, he set two chairs of gold, the one for himself, and the other for Cleopatra, and lower chairs for his children : then he openly published before the assembly, that first of all he did establish Cleopatra. Queen of Egypt, of Cyprus, of Lydia, and of the lower Syria, and at that time also, Caesarion King of the same Realms. This Caesarion was supposed to be the son of Julius Caesar, who had left Cleopatra great with child. Secondly, he called the sons he had by her, the King of Kings, and gave Alexander for his portion Armenia, Media and Parthia, when he had conquered the country : and unto Ptolomy for his portion, Phoenicia, Syria and Cilicia.........Now for

Cleopatra she did not only wear at that time but at all other times else when she came abroad the apparel of the goddess Isis, and so gave audience unto all her subjects, as a new Isis.

Octavius Caesar reporting all these things unto the Senate, and often times accusing him to the whole people and assembly in Rome: he thereby stirred up all the Romans against him. Antonius on the other side, sent to Rome likewise to accuse him, and the chiefest points of his accusation he charged with him, were these; First, that having spoiled Sextus Pompeius in Sicily, he did not give him his part of the isle. Secondly, that he did detain in his hands the ships he lent him to make that war. Thirdly, that having put Lepidus their companion and triumvirate out of his part of the Empire, and having deprived him of all honours: he detained for himself the lands and revenues thereof, which had been assigned unto him for his part. And last of all, that he had in manner divided all Italy amongst his own soldiers, and had left no part of it for his soldiers. Octavius Caesar answered him again: that for Lepidus he had indeed deposed him, and taken his part of the Empire from him, because he did overcruelly use his authority. And secondly, for the conquests he had made by force of arms, he had contended Antonius should have his part of them, so that he would likewise let him have his part of Armenia. And thirdly, that for his soldiers, they should seek for nothing in Italy because they possessed Media and Parthia, the which provinces they had added to the empire of Rome valiantly fighting with their Emperor and Captain.

Antonius and Caesar make Preparations for War.

[illegible] being yet in Armenia, commanded [illegible] sea-side with his sixteen legions he [illegible] ra, want unto the city of Ephesus, and there gathered together his galleys and ships out of all parts, which came to the number of eight hundred, reckoning the great ships of burden and of those, Cleopatra furnished him with two hundred, and twenty thousand talents besides, and provision of victuals also to maintain all the whole army in this war. So Antonius through the persuasions of Domitius, commanded Cleopatra to return again in Egypt, and there to understand the success of this war But Cleopatra, fearing lest Antonius should again be made friends with Octavius Caesar, by the means of his wife Octavia: she so played Canidius with money, and filled his purse, that he became her spokesman unto Antonius and told him that there was no reason to send her from this war, who defrayed so great a charge.

Now when all things were ready, and that they draw near to fight, it was found that Antonius had no less than five hundred good ships of war, among the which there were many galleys that had eight and ten banks of oars, the which were sumptuously furnished, not so meet for fight, as for triumph . a hundred thousand for [illegible] and twelve thousand [illegible] kings and subjects fol[illegible] King of high Cilicia, [illegible]

King of Paphlagonia, Mithridates, King of Comagena, and Adallas, King of Thracia. All the which were there every man in person. The residue that were absent sent their armies..............Now for Caesar, he had two hundred and fifty ships of war, four score thousand footmen, and well near as many horsemen as his enemy Antonius.

Antonius disregards the Good Counsel of the Soldier.

Now Antonius was made so subject to a women's will, that though he was a great deal the stronger by land, yet for Cleopatra's sake, he would needs have this battle tried by sea: though he saw before his eyes, that for lack of watermen, his captains did press by force all sorts of men out of Greece that they could take up in the field, as travellers, muleteers, reapers harvest men, and young boys, and yet could they not sufficiently furnish his galleys: so that the most part of them were empty, and could scant row because they lacked watermen enough. But on the contrary side, Caesar's ships were not built for pomp, high and great, only for a sight and bravery, but they were light of yarage, armed and furnished with watermen as many as they needed, and had them all in readiness in the havens of Tarentum, and Brundusium.

So when Antonius had determined to fight by sea, he set all the other ships afire, but three score ships of Egypt, and reserved only but the best and greatest galleys, from three banks unto ten banks of oars. Into them he put two and twenty thousand fighting men, with two thousand darters and slingers. Now as he was setting his men in order of battle, there was a captain, and a valiant man, that had served Antonius in many battles and conflicts, and had all his body hacked and cut: who as Antonius passed by him, cried out upon him, and said: O noble emperor, how cometh it to pass that you trust to these vile brittle ships? What, do you mistrust these wounds of mine, and this sword? Let the Egyptian and Phoenicians fight by sea, and set us on the main land, where we use to conquer, or to be slain on our feet. Antonius passed by him, and said never a word, but only beckoned to him with his hand and head, as though he willed him to be of good courage, although indeed he had no great courage himself.

Battle by Sea at Actium betwixt Antonius and Caesar.

All that day, and the three days following, the sea rose so high, and so boisterous, that the battle was put off. The fifth day the storm ceased, and sea calmed again, and then they rowed with force of oars in battle one against the other: Antonius leading the right wing with Publicola, and Caelius the left, and Marcus Octavius, and Marcus Justeius the midst. Octavius Caesar on the other side had placed Agrippa in the left wing of his army, and had kept the right wing for himself. For the armies by land Candius was general of Antonius' side and Taurus of Caesar's side: who kept their men in battle array the one before the other upon the sea-side without stirring one against the other.

Howbeit the battle was yet of even hand and the victory doubtful, being indifferent to both: when suddenly they saw the three

score ships of Cleopatra busy about their yard masts, and hoisting sail to fly. So they fled through the midst of them that were in fight, for they had been placed behind the great ships, and did marvellously disorder the other ships. For the enemies themselves wondered much see to them sail in that sort, with full sail towards Peloponnesus. There Antonius shewed plainly, that he had not only lost the courage and heart of an Emperor, but also of a valiant man, and that he was not his own man; he was so carried away with the vain love of this woman, as if he had been glued unto her, and that she could not have removed without moving of him also. For when he saw Cleopatra's ship under sail, he forgot, forsook, and betrayed them that fought for him, and embarked upon a galley with fine bankers of oars, to follow her that had already begun to overthrow him, and would in the end be his utter destruction.

Now for himself, he determined to cross over into Africk, and took one of his carects or hulks laden with gold and silver, and other rich carriage, and gave it unto his friends: commanding them to depart, and to seek to save themselves. They answered him weeping, that they would neither do it, nor yet forsake him. Then Antonius very courteously and lovingly did comfort them, and prayed them to depart; and wrote unto Theophilus, governor of Corinth, that he should see them safe, and help to hide them in some secret place, until they had made their way and peace with Cæsar.........Now for his army by sea, that fought before the head or foreland of Actium: they held out a long time and nothing troubled them more than a great boisterous wind that rose full in the prows of their ships, and yet with much ado, his navy was at length overthrown, five hours within night...........................Canidius himself came to bring him that he [illegible] 'e other side, he was [illegible] who had also certain l[illegible] Cæsar, and all the other kings in like manner, so that saving those that were about him, he had none left him. All this notwithstanding did nothing trouble him, and it seemed that he was contented to forgo all his hope, and so to be rid of all his care and troubles. Thereupon, he left his solitary house he had built in the sea which he called Timoneon, and Cleopatra received him into her royal palace. He was no sooner come thither, but he straight set all the city of rioting and banqueting again, and himself to liberality and gifts.

Antonius and Cleopatra send Ambassadors unto Octavius Caesar

This notwithstanding, they sent Ambassadors unto Octavius Cæsar in Asia. Cleopatra requesting the realm of Egypt for her children, and Antonius praying that he might be suffered to live at Athens like a private man, if Caesar would not let him remain in Egypt. And because they had no other men of estimation about them, for that some were fled, and those that remained, they did not greatly trust them: they were enforced to send Euphronius the schoolmaster of their children...........Cæsar would not grant unto

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Antonius requests : but for Cleopatra, he made her answer, that he would deny her nothing reasonable, so that she would either put Antonius to death, or drive him out of her country. There withal he sent Thyreus one of his men unto her, a very wise and discreet man, who bringing letters of credit from a young Lord unto a noble lady, and that besides greatly liked her beauty, might easily by his eloquence have persuaded her. He was longer in talk with her than any man else was, and the Queen herself also did him great honour : insomuch as he made Antonius jealous of him. Whereupon, Antonius caused him to be taken and well favouredly whipped and so sent him unto Caesar : and bade him tell him that he made him angry with him. because he showed himself proud and disdainful towards him, and now specially when he was easy to be angered, by reason of his present misery. To be short, if this mislike thee said he, thou hast Hipparchus one of my enfranchised bondmen with thee : hang him if thou wilt, or whip him at thy pleasure, that we may cry quittance.

Caesar Besieges Alexandria.

So Cæsar came and pitched his camp hard by the city, in the place where they run and manage their horses. Antonius made a sally upon him, and fought very valiantly, so that he drove Cæsar's horsemen back, fighting with his men even into their camp. Then he came again to the palace, greatly boasting of his victory, and sweetly kissed Cleopatra, armed as he was when he came from the fight, recommending one of his men of arms unto her, that had valiantly fought in this skirmish. Cleopatra to reward his manliness, gave him an armour and head-piece of clean gold, howbeit the man at arms when he had received this rich gift, stole away by night, and went to Cæsar, Antonius sent again to challenge Cæsar to fight with him hand to hand. Cæsar answered him, that he had many other ways to die than so. Then Antonius seeing there was no way more honourable for him to die, than fighting valiantly : he determined to set up his rest, both by sea and land. So being at supper, (as it is reported) he commanded his officers and household servants that waited on him at his board, that they should fill his cups full, and make as much of him as they could : for said he, you know not whether you shall do so much for me tomorrow or not, or whether you shall serve another master : and it may be you shall see me no more, but a dead body. This notwithstanding, perceiving that his friends and men fell a weeping to hear him say so : to slave that he had spoken, he added this more unto it, that he would not lead them to battle, where he thought not rather-safely to return with victory, than valiantly to die with honour.

Strange noises heard and nothing seen.

Furthermore, the selfsame night within little of midnight, when all the city was quiet, full of fear and sorrow, thinking what would be the issue and end of this war : it is said that suddenly they heard a marvellous sweet harmony of sundry sorts of instruments of music, with the cry of a multitude of people, as they had been dancing, and had song so they use in Bacchus, feasts, with movings and turnings

after the manner of the Satyrs : and it seemed that this dance went through the city unto the gate that opened to the enemies, and that all the troop that made this noise they heard, went out of the city at that gate. Now, such as in reason sought the depth of the interpretation of this wonder, thought that it was the god unto whom Antonius bore singular devotion to counterfeit and resemble him, that did forsake them.

Antonius again prefers to fight by sea.

The next morning by break of day, he went to set those few footmen he had in order upon the hills adjoining unto the city : and there he stood to behold his galbeys which departed from the haven, and rowed against the galleys of his enemies, and so stood still looking what exploit his soldiers in them would do. But when by force of rowing they were come near unto them, they first saluted Cæsar's men : and then Cæsar's men resaluted them also, and of two armies made but one, and then did all together rowed toward the city. When Antonius saw that his men did forsake him, and yielded unto Cæsar, and that his footmen were broken and overthrown : he then fled into the city, crying out that Cleopatra had bettayed him unto them, with whom he had made wat for her saka. Then she being afraid of his fury, fled into the tomb which she had caused to be made, and there locked the doors unto her and shut all the springs of the locks with great bolts, and in the meantime sent unto Antonius to tell him that she was dead. Antonius believing it, said unto himself: What dost thou took for further. Antonius, sith spiteful fortune hath taken from thee the only joy thou hadst, for whom thou yet reservedst thy life ? When he had said these words, he went into a chamber and unarmed himself, and being naked said thus : Cleopatra, it grieveth me not that I have lost thy company, for I will not be long from thee : but I am sorry, that having been so great a Captain and Emperor, I am indeed condemned to be judged of less courage and noble mind, than a woman.

The Death of Antonius.

Now he had a man of his called Eros, whom he loved and trusted much, and whom he had long before caused to swear unto him, that he should kill him when he did command him . and then he willed him to keep his promise. His man drawing his sword, lift [illegible] but turning [illegible] ınd fell down [illegible] Eros, I thank [illegible] me what I [illegible] There withal [illegible] ıpon [illegible] the [illegible] what to himself again, he prayed them that were about him to dispatch him But they all fled out of the chamber, and left him crying out and tormenting himself : until at last there came a secretary unto him called Diomedes, who was commanded to bring him into the tomb or

monument where Cleopatra was. Where he heard that she was alive, he very earnestly played his men to carry his body thither, and so he was carried in his men's arms into the entry of the monument. Notwithstanding, Cleopatra would not open the gates, but came to the high windows, and cast out certain chains and ropes, in the which Antonius was trussed: and Cleopatra her ownself, with two women only, which she had suffered to come with her into these monuments, raised Antonius up...........So when she had go'ten him in after that sort, and laid him on a bed: she rent her garments upon him, clapping her breast, and scratching her face and stomach.............. Antonius made her cease her lamenting, and called for wine, either because he was athirst, or else for that he thought thereby to hasten his death. When he had drunk, he earnestly prayed her, and persuaded her, that she would seek to save her life, if she could possible, without reproach and dishonour: and that chiefly she should trust Proculeius above any man else about Cæsar. And as for himself, that she should not lament nor sorrow for the miserable change of his fortune at the end of his days: but rather that she should think him the more fortunate, for the former triumphs and honours he had received considering that while he lived he was the noblest and greatest prince of the world, and that now he was overcome, not cowardly, but valiantly, a Roman by another Roman. As Antonius gave the last gasp, Proculeius came that was sent from Cæsar.

Octavius Caesar laments Antonius' Death.

For after Antonius had thrust his sword in himself, as they carried him into the tombs and monuments of Cleopatra, one of his guard called Dercetaeus, took his sword with the which he had stricken himself and hid it: then he secretly stole away, and brought Octavius Cæsar the first news of his death and shewed him his sword that was bloodied. Cæsar hearing these news straight withdraw himself into a secret place of his tent, and there burst out with tears, lamenting his hard and miserable fortune, that had been his friend and brother-in-law, his equal in the empire, and companion with him in sundry great exploits and battles. Then he called for all his friends, and shewed them the latters Antonius had written to him, and his answers also sent him again during their quarrel and strife: and how fiercely and proudly the other answered him, to all just and reasonable matters he wrote unto him.

Proculeius sent by Octavius Caesar to bring Cleopatra alive.

After this, he sent Proculeius, and commanded him to do what he could possible to get Cleopatra alive, fearing lest otherwise all the treasure (she had stored in the monument) would be lost: and furthermore, he thought that if he could take Cleopatra, and bring her alive to Rome, she would marvellously beautify and set out his triumph. But Cleopatra would never put herself into Proculeius' hands, although they spake together......After he (Proculeius) had viewed the place very well, he came and reported her answer unto Cæsar. Who immediately sent Gallus to speak once again with her and bade him purposely hold her with talk, whilst Proculeius died set

up a ladder against that high window, by the which Antonius was raised up, and came down into the monument with two of his men hard by the gate, where Cleopatra stood to hear what Gallus said unto her. One of her women which was shut *in her monuments* with her, saw Proculeius, by chance as he came down, and shrieked out: O, poor Cleopatra, thou art taken. *Then when she saw* Proculeius behind her as she came from the gate, she thought to have stabbed herself in with a short dagger she wore of purpose by her side. But Proculeius came suddenly upon her, and taking her by both the hands, said unto her: Cleopatra, first thou shalt do thyself great wrong, and secondly unto Cæsar: to deprive him of the occasion and opportunity, openly to shew his bounty and Mercy, and to give his enemies cause to accuse the most courteous and noble prince that ever was

Caesar Visits Cleopatra

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Caesar Visits Cleopatra.

Shortly after, Cæsar came himself in person to see her, and to comfort her Cleopatra being laid upon a little low bed in poor state, when she saw Cæsar come into her chamber, she suddenly rose up, naked in her smock, and fell down at his feet marvellously disfigured ....When Cæsar had made her lie down again, and set by her bedside: Cleopatra began to clear and excuse herself for that she had done, laying all to the fear she had of Antonius. Cæsar, in contrary manner, reproved her in every point. Then she suddenly altered her speech, and prayed him to pardon her, as though she were afraid to die, and desirous to live. At length, she gave him a brief and memorial of all the ready money and treasure she had. But by chance there stood Seleucus by, one of her Treasures, who to seem a good servant, came straight to Cæsar to disprove Cleopatra, that she had not set in all, but kept many things back to purpose. Cleopatra was in such a rage with him, that she flew upon him, and took him by the hair of the head, and boxed him well favouredly. Cæsar fell a-laughing and parted the fray. Alas said she, O Cæsar · is not this a great shame and reproach, that thou having vouchsafed to take the pains to come unto me, and hast done me this honour, poor, wretch and caitiff creature, brought into this pitiful and miserable estate; and that mine own servants should come now to accuse me though it may be I have reserved some jewels and trifles meet for woman, but not for me to set out myself withal,-but meaning to give some pretty presents and gifts unto Octavius and Livia, that they making means and intercession for me to thee, thou mightest yet extend thy favour and mercy upon me? Cæsar was glad to hear her say so, persuading himself thereby that she had yet a desire to save her life. So, he took his leave of her, supposing he had deceived her, but indeed he was deceived himself.

Cleopatra's Lamentation over Antonius' Tomb.

There was a young gentleman Cornelius Dolabella, that was one of Cæsar's very great familiars, and besides did bear no evil will unto Cleopatra. He sent her word secretly as she had requested him that Cæsar determined to take his journey through Syria, and that

within three days he would send her away before with her children. When this was told to Cleopatra, she requested Caesar that it would please him to suffer her to offer the last oblations of the dead, unto the soul of Antonius. This being granted her, she was carried to the place where his tomb was, and there falling down on her knees, embracing tomb with her woman, the tears running down her cheeks, she began to lament her lot.

The Death of Cleopatra.

Then having ended these doleful plaints, and crowned the tomb with garlands and sundry nosegays, and marvellous lovingly embraced the same : she commanded they should prepare her bath, and when she had bathed and washed herself, she fell to her meat, and was sumptuously served. Now whilst she was at dinner, there came a countryman, and brought her a basket. The soldiers that warded at the gates, asked him straight what he had in his basket. He opened the basket, and took out the leaves that covered the figs, and shewed them that they were figs he brought. They all of them marvelled to see so goodly figs. The countryman laughed to hear them,and bade them, take some if they would. They believed he told them truly,and so bade him carry them in. After Cleopatra had dined, she sent a certain table written and sealed unto Caesar, and commanded them all to go out of the tomb, where she was, but the two women, then she shut the door to her. Caesar when he received this table, and began to read her lamentation and petition, requesting him that he would let her be buried with Antonius, found straight what she meant ; and thought to have gone thither himself : howbeit he sent before in all haste that might be to see what it was. Her death was very sudden. For those whom Caesar sent unto her thither in all haste possible, and found the soldiers standing at the gate, mistrusting nothing, not understanding of her death. But when they had opened the doors, they found Cleopatra stark dead, laid upon a bed of gold, attired and arrayed in her royal robes, and one of her two women, which was called Iras, dead at her feet : and her other women called Charmian half dead, and trembling, trimming the diadem which Cleopatra wore upon her head. One of the Soldiers seeing her, angrily said unto her : Is that well done Charmian ? Very well, said she again, and meet for a princess descended from the race of so many noble kings. She said no more, but fell down dead hard by the bed. Some report that this Aspic was brought unto her in the basket with figs, and that she had commanded them to hide it under the fig leaves, that when she should think to take out the figs, the Aspic should bite her before she should see her : howbeit, that when she would have taken away the leaves for the figs, she perceived it, and said, Art thou here then ? And so, her arm being naked, she put it to the Aspic to be bitten. Other say again, she kept it in a box, and that she did prick and thrust it with a spindle of gold, so that the Aspic being angered withal, leapt out with great fury, and bit her in the arm.

APPENDIX B

Model Questions and Answers

Q. 1. Write a note on Shakespeare's conception of tragedy.

Ans. A Shakespearean tragedy presents a large number of persons. But it is pre-eminently the story of one person, the hero, or at the most of two, the hero and the heroine. In the two love-tragedies. *Romeo and Juliet* and *Antony and Cleopatra*, the heroine attracts our attention as much as the hero. But, this is not the case with the other tragedies where our attention is focussed solely on the hero. The story presents the suffering leading to the death of the hero. An instantaneous death in the midst of prosperity would not be tragedy according to Shakespeare. The suffering ending in the hero's death is of an exceptional kind. Death by disease, poverty, etc. would not be tragic in the Shakespearean sense.

The Shakespearean tragedy always presents the exceptional calamity and suffering of a person of "high degree." The tragic hero is a high-born prince or the general of an army. His fate affects the welfare of a whole nation or empire. Besides, the suffering of a great man shows the helplessness of man before his omnipotent fate.

Calamity in a Shakespearean tragedy does not proceed from supernatural causes, but from human action, or from character as expressed through action. In the circumstances in which the hero is placed, he brings about his own calamity and suffering. There is in the hero's nature a "tragic flaw" which is the principal source of his suffering. The tragic trait in the hero's character in itself may not be a bad quality, it may be the mark of his greatness. But in the circumstance in which he is placed, it proves fatal to him. Thus, it is "action" or "omission" which leads to the calamity and suffering of Shakespeare's tragic hero. The dictum that with Shakespeare "character is destiny" is, no doubt, an exaggeration, but it is an exaggeration of a vital truth. Occasionally, Shakespeare introduces in his tragedies an abnormal condition of the mind, for instance insanity, sleep-walking, hallucination etc. But mental abnormality never gives rise to tragic action of any dramatic moment.

Shakespeare has introduced the supernatural in some of his tragedies. But the supernatural wherever it appears is placed in closest relation with character. It stimulates certain tendencies which are already present in hero's mind. Again, in most of his tragedies, Shakespeare introduces "chance" or "accident" at some point in the action. Chance issues neither from character nor from surrounding circumstances. With regard to Shakespeare's use of chance, a few facts are noteworthy. The use of chance in Shakespeare is made sparingly. Certain things which look like chance have really a connection with character, and, as such, are not accidents in the

real sense. Moreover, chance is introduced in Shakespeare only when the action is well advanced and the causal sequence between the hero's character and calamity is well established in our mind, so that chance does not impair our faith in the fact that ultimately it is the hero himself who is responsible for his own suffering.

The action in a Shakespearean tragedy exists in the form of a conflict between two groups, persons or passions. There is an external conflict between two persons or parties, and correspondingly there is an internal conflict in the hero's mind, who is presented as torn by an inward struggle. But the person or party hostile to the hero is free from this internal struggle. It is through this inner conflict that the hero's extraordinary powers are revealed to us.

Shakespeare's tragic heroes are exceptional beings. They are not only placed high in life, but their nature is also exceptional. Some, like Hamlet and Cleopatra, are endowed with extraordinary mental powers. Others, like Macbeth, Othello and Lear are built on a grand scale In all of them, we observe a marked one-sidedness. Though generally "good", they are not always so. But whether "good" or not, he always possesses so much of greatness, as to give us the impression of the possibilities of human nature. Shakespeare's tragedy, though presenting to our view a spectacle of sorrow and suffering, does not leave us depressed. For through his sorrow and suffering, the hero reveals the greatness of human soul. Man in a Shakespearean tragedy is not presented as a poor, mean creature, but a person of immense possibilities and potentialities.

But this greatness of the tragic hero also give us the sense of waste, which constitutes the essence of tragedy. We are astounded to see immense power and potentiality, glory and greatness. But all that power, glory and greatness perish, as if they came into being for no other purpose than this. "Tragedy presents a sense of mystery, for it offers to our view the greatness of soul oppressed, conflicting and destroyed".

The ultimate power in the tragic world of Shakespeare is not man, however good and great he may be. It is a system or order which we can call "moral" in the sense that it is akin to "good" and alien to "evil". Individual characters are parts of this "moral" order, and it determines their native dispositions and their circumstances, and through these their actions. This "moral" order strives towards perfection, and, therefore, reacts violently against the evil which is engendered in it. In its effort to expel and overcome the evil which is produced in it, it is agonised with pain, and driven to mutilate its own substance and to lose not only evil but also priceless good. Tragedy does not lie in the expulsion of evil, but in the waste of good which it involves. There is no poetic justice in the tragic world of Shakespeare. It is not only the evil which is destroyed, but also a part of the good. "Evil" is overpowered in the end, but the "good" also suffers and perishes. It is this suffering and destruc-

tion of the "good" which presents life as a mystery in the tragic world of Shakespeare.

(*Based on Shakespearean Tragedy by Bradley, Lecture* 1)

Q. 2. Trace the development of Shakespeare's dramatic career.

Ans. See the Introuction. P. XXII.

Q. 3. Describe the Elizabethan stage conditions.

Ans The Elizabethan stage was entirely different from our modern stage, which more or less resembles a picture set in a frame. It was a narrow platform runing into the auditorium. It was divided into three parts, *viz.*, the "front stage," the "back stage" and the "upper stage." The "front stage" was employed for any kind of open space—street, or square. The "back stage" was used for the presentation of a "propertied" scene, that is, the sense for which a few articles of furniture, like chairs, tables or throne, were needed. The "upper stage" which was a gallery behind the inner stage and above the actor's, "tiring room", was used for any elevated spot, the walls of a castle or town, or a bed-room. A curtain hanging from two pillars divided the stage into two parts, the 'front stage" and the "back stage" While a scene was in progress on the front part of the stage, arrangements for a "propertied" scene, which was to follow it, were made behind the curtain. Thus, in the *Tempest* King Alonso and his companions assemble in front of Prospero's cell towards the close of the play, and when the curtain is removed, Ferdinand and Miranda are seen playing chess. At the back of the stage there was a wall with two doors in it Through those doors, the actors entered or left the stage

"This simplicity of stage setting", says Hudson, "permitted and encouraged a freedom and rapidity in the movement of the action which are rendered practically impossible by the elaborate and cumbersome scenic devices of the modern theatre Just because there was, in our sense of the term "no change of scene" to be made, it could be made without difficulty, and as frequently as might be desired . for as soon as one group of characters went off, another group could enter, and a fresh scene begin, even though the spectators were supposed to be transported in imagination into a different place," The lack of movable scenery on the Elizabethan stage explains certain peculiar features of the Shakespearean drama, namely, "its complete indifference to all considerations of locality and the unity of place ; its numerous minor scenes, which break up the plot and are a source of so much perplexity to modern managers , its frequent recourse to a series of such minor scenes, which follow one another in quick succession, and over which the interest of the action is scattered in a way which seems singularly unsatisfactory to us who are accumstomed to more concentrated effects "

The Elizabethan stage was without a drop-curtain, and this fact, too, had a marked influence on Shakespeare's dramatic method In the absence of a drop-curtain, it become necessary to clear the stage

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Q. 3. Describe the Elizabethan stage conditions.

Ans The Elizabethan stage was entirely different from our modern stage, which more or less resembles a picture set in a frame. It was a narrow platform runing into the auditorium. It was divided into three parts, *viz.*, the "front stage," the "back stage" and the "upper stage." The "front stage" was employed for any kind of open space—street, or square. The "back stage" was used for the presentation of a "propertied" scene, that is, the sense for which a few articles of furniture, like chairs, tables or throne, were needed. The "upper stage" which was a gallery behind the inner stage and above the actor's, "tiring room", was used for any elevated spot, the walls of a castle or town, or a bed-room. A curtain hanging from two pillars divided the stage into two parts, the 'front stage" and the "back stage". While a scene was in progress on the front part of the stage, arrangements for a "propertied" scene, which was to follow it, were made behind the curtain. Thus, in the *Tempest* King Alonso and his companions assemble in front of Prospero's cell towards the close of the play, and when the curtain is removed, Ferdinand and Miranda are seen playing chess. At the back of the stage there was a wall with two doors in it Through those doors, the actors entered or left the stage.

"This simplicity of stage setting", says Hudson, "permitted and encouraged a freedom and rapidity in the movement of the action which are rendered practically impossible by the elaborate and cumbersome scenic devices of the modern theatre. Just because there was, in our sense of the term. "no change of scene" to be made, it could be made without difficulty, and as frequently as might be desired . for as soon as one group of characters went off, another group could enter, and a fresh scene begin, even though the spectators were supposed to be transported in imagination into a different place," The lack of movable scenery on the Elizabethan stage explains certain peculiar features of the Shakespearean drama, namely, "its complete indifference to all considerations of locality and the unity of place; its numerous minor scenes, which break up the plot and are a source of so much perplexity to modern managers , its frequent recourse to a series of such minor scenes, which follow one another in quick succession, and over which the interest of the action is scattered in a way which seems singularly unsatisfactory to us who are accumstomed to more concentrated effects."

The Elizabethan stage was without a drop-curtain, and this fact, too, had a marked influence on Shakespeare's dramatic method. In the absence of a drop-curtain, it become necessary to clear the stage

of all the characters in full view of the audience. The actors themselves, had to carry away the bodies of those who had been again, Hence such stage directions as these ; "Exit Hamlet tugging in Polonius", or "Bear hence this body" (Romeo and Juliet), or "throw this slave upon the dunghill." Another effect of the absence of drop-curtain on Shakespeare's dramatic art is to be perceived in the way in which he rounds off his scenes and acts. The modern dramatist usually works up a scene to its most thrilling situation, upon which the curtain falls abruptly, the incident being left incomplete. This dramatic device is unknown to Shakespeare. He is obliged by the very necessity of the case to carry each scene to its natural conclusion, with the result that instead of stopping at the highest dramatic interest in a situation he often passes from the climax of the anti-climax. As a critic points out, Shakespeare's method is "peculiarly unsuited to the actdrop. Upon one of Shakespeare's plays the curtain falls like the knife of guillotine."

(Also see the Introduction. P. XLIX.)

Q. 4. Write note on the date of composition of ***Antony and Cleopatra.***

Ans. See the Introduction P. LVI.

Q. 5. "Age cannot wither her, nor custom state her infinite variety." Illustrate Enobarbus' estimate of Cleopatra.

Ans. When Antony meets Cleopatra, she is not a young girl, but almost a middle aged woman. Besides, her complexion is not very fair. Phillo talks of her "tawdy front", and she is frequently referred to as a "gipsy" in the play. She herself says that her face is wrinkled and rendered dark by the eastern sun :

Think on me,
That am with Phoebus' amorous pinches black,
And wrinkled deep in time ?

Cleopatra has lost freshness and beauty of her youth. There are wrinkles on her face, and her complexion is by *no means* fair. And yet Antony falls deeply in love with her, as if she were a young, charming maiden. There is an indescribable grace about Cleopatra which is infinitely fascinating. That grace reveals itself in all her varied moods. That is why Antony says.

Fie, wrangling queen !
Whom everything becomes, to chide, to laugh,
To weep.

She is as much attractive in anger as when she is smiling. Such is the nature of her charm that it never brings about satiety, so that her lovers never grow sick of her. The more do they love her, the greater grows their desire to love her more. This fact is very well described by Enobarbus in the following lines :

Other women cloy
The appetities they feed ; but she makes hungry
What most she satisfies : for vilest things.

Become themselves in her ; that the holy priests
Bless her when she is riggish.

Infinite charm and variety, these two are the key-notes of Cleopatra's character. Neither age nor custom can rob her of her grace and charm.

For "infinite veriety" of her moods, see the Introduction section "Characters of the Play."

Q. Discuss the character of Antony and contrast it with that of Octavious Ceasar.

Ans. See the Introduction section. "Characters of the play".

Q. 7. The dominant feature of the play *(Antony and Cleopatra)* is magnificence Comment on this statement.

Ans. The play presents the Roman empire at the height of its power and glory. It marks the end of Roman democracy and the rise of a universal empire with an emperor who is the lord of the world. The Roman empire comprises the entire known world. Its western boundary touches the Atlantic Ocean, and in the east it stretches upto Asia, Syria and Mesopotamia.

Against this vast background, which is the entire world known to the Romans, the play displays imperial wealth glory and power. Large armies march across continents ; gigantic battles deciding the fate of nations are fought ; and the wealth of the world is centralized in places like Rome and Alexandria Corresponding to the power and glory of a universal empire, there is magnificence and splendour. Cleopatra's jouney by boat, to meet Antony, is a marvel of royal magnificence, of which even a goddess can fiety boast ;

The barge she sat in, like a burnish'd throne,
Burn'd on the water ; the poop was beaten gold ;
Purple the sails, and so perfumed that
The winds were love sick with them ; the oars were
silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description : she did lie
In her pavilion—cloth-of-gold of tissue—
O'er-picturing that Venus where we see
The fancy outwork nature : on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool.
And what they undid did.

The royal Queen of Egypt is an earthly Venus both in her power of attraction and wealth and splendour.

Gold and silver, symbolising the wealth of the East, are frequently mentioned in the play,. Antony and Cleopatra sit in "chair of gold" on a "tribunal silver'd. Antony offers a shipful of gol

his followers. Cleopatra promises to reward the valiant warrior with "an armour all of gold ; it was a King's. She hides from Caesar. pieces of jewellery valuable enough to purchase kingdoms.

Gold and silver, wealth, gorgeous splendour and military glory —these are the dominant features of the play. It is almost a matter of principle with great personages that they would unfailingly be surrounded by royal magnificence, and its absence about them is regarded as a serious breach of decorum. Caesar is angry with Antony because her sister has been sent to Rome poorly attended :

> You come not
> Like Caesar's sister : the wife of Antony
> Should have an army for an usher, and
> The neighs of horse to tell of her approach
> Long ere she did appear ; the trees by the way
> Should have borne men ; and expectation fainted,
> Longing for what it had not ; nay, the dust
> Should have ascended to the roof of heaven,
> Raised by your populous troops.

These lines contain a picture of military power, glory and splendour.

Q. 8. "We are shown in turn in the play every aspect of the most materialistic age in the world's history, the age when Roman civic virtue was in its death throes, suffocated by the plethora of its golden spoils from the South and the East" Discuss.

Ans. Glory and magnificence of the Roman empire, as presented in *Antony and Cleopatra*, have already been discussed in answer to Q.7.

But all that glory and glitter of gold, magnificence and gorgeous splendour, have little elevating effect on human character. Amidst all his oriental wealth pomp and splendours Antony's character steadily degenerates in the play till at last he ceases to be a great Roman warrior and like a coward flees from the battle of Actium. What a world of contrast exists, between Antony at Philippi and Antony at Actium ! Sunk in indolence and debauchery he has virtually become a harlot's slave. and has lost all those splendid qualities of character for which he was renowned all the world over. The other Romans in the play, too, are great only by virtue of their high position and not as men. Caesar is cold and calculating cunning and crafty. He is, no doubt, skilful diplomat and an able general. But with these qualities, he does not combine those which spontaneously elicit admiration. He does not fight for a cause, but for personal glory and self-aggrandizement. He violates his treaty with Pompey and betrays his partners in the empire. Instead of extending mercy to a fallen queen, he strives hard to ensnare her in his trap by a false show of mercy and kindness. He covets wealth and power, to achieve which all his innate ability is employed.

There is a great difference of moral tone between *Julius Caesar* and *Antony and Cleopatra*. In the former play, the fire of freedom

and patriotism has not been totally extinguished by military dictatorship; it bursts into flames even though for a short while. Brutus revolts against Caesarism, because it is the negation of freedom, which is the birthright of every Roman. The plot against Caesar's life is based on a great cause, which is upheld by the highest Roman virtues of courage and love of freedom. Brutus is great because of his splendid moral qualities, not because he commands a great army or rules an extensive empire.

But when we pass from the world of *Julius Caesar* to that of *Antony and Cleopatra*, we come across a miserable fall in the great Roman qualities of which Brutus is an embodiment. Instead of a selfless patriot, as in *Julius Caesar*, we have here a group of selfish self-seekers, whose vision is too dim to see the great principles for which their ancestors lived and died. Instead of the noble love of Brutus and Portia, we have here a great general's infatuation for a "triple-turned whore", who brings about the ruin of her lover, and the destruction of a mighty empire. Instead of the faithful followers of Brutus, who remain loyal to him till death, we have here the gloomy picture of Enobarbus who deserts his master when his fortunes fall and he stands shorn of his glory. In fact, the great Roman virtues are in their death-throes in *Antony and Cleopatra*. We have here a plethora of wealth but also a corresponding poverty of noble qualities. The Romans have gained an extensive empire and unlimited wealth pouring into the imperial city far from all its four corners, but they have lost the greatness of character which was a mighty heritage bequeathed to them by their ancestors.

Q. 9. Discuss and illustrate the poetic qualities in the play.

Ans. See the Introduction.

Q. 10. Estimate Shakespeare's debt to Plutarch in *Antony and Cleopatra*.

Ans. Shakespeare borrows the plot of *Antony and Cleopatra* mainly from North's translation of Plutarch's *Life of Marcus Antonius*. Extracts from plutarch are given in Appendix A. The student is advised to compare Shakespeare's plot with those extracts in order to see for himself how closely Shakespeare follows the original source. Shakespeare had to invent only a few fictitious characters and incidents. Demetrius, Philo and Enobarbus are his own invention. Plutarch mentions, a man, Domitius, who turned a traitor to Antony, but whose treachery Antony repaid with kindness. Domitius appears as Enobarbus in Shakespeare.

For the rest of his incidents, scenes and characters, Shakespeare depends almost exclusively on Plutarch. Whole scenes, description and dialogues are taken from Plutarch, and with certain modifications are incorporated in Shakespeare's play. For instance, Enobarbus' description of Cleopatra's journey by boat is almost a verbatim reproduction of Plutarch's own description. Again, in his death-scene of Cleopatra, Shakespeare very closely follows Plutarch.